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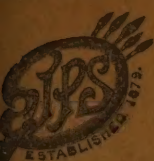




ART SALES AND EXHIBITIONS.

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# THE FIFTH AVENUE ART GALLERIES

366, 368 Fifth Avenue, near 34th Street,

JAMES P. SILO, Auctioneer.

ON FREE VIEW

TOMORROW, MONDAY, TUESDAY, Day and Evening,  
WEDNESDAY till time of sale,

The very remarkable collection of

“OLD MASTERS”

the property of the

## EHRICH GALLERIES

To be offered at unrestricted public sale in the  
 Grand Ballroom of the Waldorf-Astoria on

WEDNESDAY, MARCH 21st, 8:30 P. M.

Every Example Is Sold with Absolute Unequivocal Guarantee of Genuineness.

The sale will include characteristic examples of the highest quality of the following great Masters:

### English School.

SIR JOSHUA REYNOLDS  
 SIR HENRY RAEBURN  
 SIR THOMAS LAWRENCE  
 SIR WILLIAM BEECHEY  
 SIR GODFREY KNELLER  
 SIR PETER LELY  
 JOHN CONSTABLE  
 GEORGE MORLAND  
 WILLIAM HOGARTH  
 JOHN HOPPNER  
 JOHN OPIE, etc., etc.

### French School.

NATTIER  
 TOURNIERES  
 LANCRET  
 CHARDIN  
 SANTERRE  
 VALENTIN  
 PATER  
 MIGNARD  
 LECLERC  
 etc., etc.

### Dutch and Flemish Schools.

TENIERS  
 P. WOUVERMANS  
 ANTONIO MORO  
 WUJANTS  
 VAN GOYEN  
 N. MAES  
 VICTOIRS  
 A. VAN DE VELDE  
 VAN SLINGELANDT  
 BEKKHEYDEN  
 J. SUSTERMANS, etc., etc.

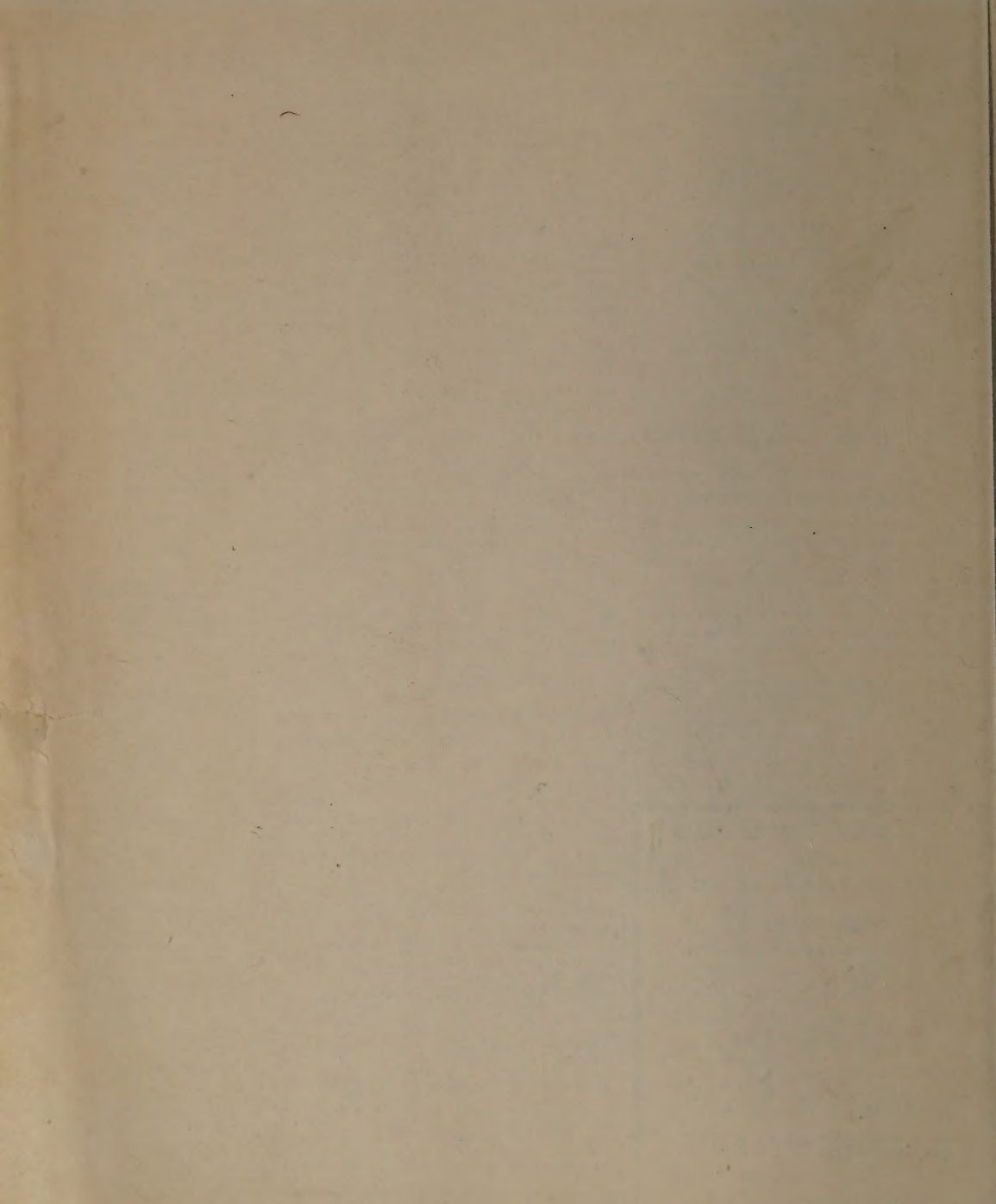
### Italian and Spanish Schools.

PALMA GIOVINE  
 BRONZINO  
 MAZO  
 TINTORETTO  
 CANALETTO  
 COELLO  
 BASSANO  
 LLORENTE  
 TOBAR, etc., etc.

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 Fifth Avenue, near 34th Street.





# **“Old Masters”**

**COLLECTION**

**OF**

**THE EHRLICH GALLERIES**

**1906**

**THE FIFTH AVENUE ART GALLERIES**

**366-368 FIFTH AVENUE, NEAR 34TH STREET, NEW YORK**

**J. P. SILO, AUCTIONEER**

WITH EVERY PAINTING of this sale the purchaser will receive a card containing the following

### G U A R A N T E E

The genuineness of this painting is guaranteed—that it is an original, not a copy—and that it was painted by the artist (here mentioning name) to whom it is attributed in our Sales Catalogue of March 21, 1906. Should this be disputed by competent expert authority, the painting is returnable to us, at any time within one year from date of sale, at the price paid, plus interest at the rate of five per cent. per annum.

THE EHRLICH GALLERIES *by* LOUIS R. EHRLICH.

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# LIST *of* PAINTINGS *of* THE EHRRICH GALLERIES

COLLECTION TO BE SOLD, AT UNRESTRICTED PUBLIC SALE, ON  
WEDNESDAY EVENING, MARCH 21ST, AT 8:30 P.M.  
IN THE GRAND BALL-ROOM OF THE WALDORF-ASTORIA

No. of Cata- logue	NAME OF ARTIST	TITLE OF PAINTING	Amount
1	H. BELLEVIO	<i>Seascape</i>	
2	WILLIAM HOGARTH	<i>The Poet John Gay</i>	
3	CORNELIUS JANSSENS	<i>Portrait of a Young Lady</i>	
4	BERNARDO GERONIMO DE LLORENTE	<i>The Divine Shepherdess</i>	
5	MATEO CEREZO	<i>A Spanish Prelate</i>	
6	GEORGE DAWE	<i>Miss Philips, the Actress</i>	
7	SEBASTIEN LECLERC	<i>Blind Man's Buff</i>	
8	G. B. WILLCOCK	<i>Landscape</i>	
9	JOHN GLOVER	<i>Sunset on the Coast</i>	
10	JAN VAN RAVESTEYN	<i>Portrait of a Dutch Lady</i>	

No. of Cata- logue	NAME OF ARTIST	TITLE OF PAINTING	Amount
11	JOHN BERNAY CROME	<i>English River Scene</i>	
12	JOHN RILEY	<i>A Lord Chancellor</i>	
13	PIETER C. VAN SLINGE- LANDT	<i>The Music Lesson</i>	
14	JUSTUS SUSTERMANS	<i>Vittoria Della Rovere</i>	
15	JANS WIJNANTS	<i>A Landscape</i>	
16	ROBERT TOURNIERES	<i>Gentleman with a Jewel Box</i>	
17	ROBERT TOURNIERES	<i>Portrait of a Lady</i>	
18	PEDRO DE MOYA	<i>The Flight into Egypt</i>	
19	WILLIAM DOBSON	<i>Portrait of a Girl</i>	
20	SIR HENRY RAEBURN	<i>John Philpot Curran</i>	
21	GEORGE MORLAND	<i>The Barnyard</i>	
22	THOMAS HUDSON	<i>Portrait of a Lady</i>	
23	HENRY STONE	<i>Inigo Jones, the Architect</i>	
24	NICOLAAS MAES	<i>Family Group</i>	
25	SIR PETER LELY	<i>Nell Gwynne Taking Music Lesson</i>	
26	JOB BERKHEYDEN	<i>Dutch Landscape</i>	



No. of Cata- logue	NAME OF ARTIST	TITLE OF PAINTING	Amount
27	SIR WILLIAM BEECHEY	<i>George IV</i>	
28	NICHOLAS LANCRET, School of	<i>Fête de Famille</i>	
29	JEAN BAPTISTE SANTERRE	<i>Lady with Mask</i>	
30	WILLIAM HOGARTH	<i>Alexander Pope</i>	
31	ANTONIO CANALETTO	<i>A Canal in Venice</i>	
32	JAN VICTOORS	<i>A Dutch Gentleman</i>	
33	JAN VICTOORS	<i>A Dutch Lady</i>	
34	PIERRE VALENTIN	<i>The Card-Players</i>	
35	PIERRE MIGNARD	<i>Duchesse de Bourgogne</i>	
36	CAMILLUS HONE	<i>Portrait of a Boy</i>	
37	JOHN CONSTABLE	<i>The Lock</i>	
38	JEAN MARC NATTIER	<i>La Duchesse de Chateauroux</i>	
39	PHILIP WOUWERMANS	<i>At the Inn</i>	
40	ALLAN RAMSAY	<i>Horace Walpole</i>	
41	DAVID TENIERS, AM- BROISE BREUGHEL	<i>Landscape with Castle</i>	
42	ROBERT TOURNIERES	<i>Francois Mouchard</i>	

No. of Catalogue	NAME OF ARTIST	TITLE OF PAINTING	Amount
43	SIR WILLIAM BEECHEY	<i>Mrs. Sarah Siddons</i>	
44	DON ALONZO MIGUEL DE TOBAR	<i>Christ-Child and St. John</i>	
45	JEAN BAPTISTE JOSEPH PATER	<i>"Le Glouton"</i>	
46	ANGIOLO ALLORI BRONZINO	<i>An Italian Princess</i>	
47	CARRENO DE MIRANDA	<i>Young Prelate in Red</i>	
48	RICHARD WILSON	<i>An Italian Landscape</i>	
49	JOHN OPIE	<i>Girl at the Well</i>	
50	ANTONIO MORO	<i>A Gentleman of Ravenna</i>	
51	BONAVENTURE DE BAR	<i>Fête Champêtre</i>	
52	JUAN B. M. DEL MAZO	<i>A Spanish Grandee</i>	
53	SIR JOSHUA REYNOLDS	<i>Elizabeth, Countess of Berkeley</i>	
54	JAN WIJNANTS	<i>Chateau de Cleves</i>	
55	SIR PETER LELY	<i>Duke of Monmouth</i>	
56	WILLIAM HOGARTH	<i>The Artist's Sister</i>	
57	GEORGE MORLAND	<i>Looking at the Pigs</i>	



No. of Catalogue	NAME OF ARTIST	TITLE OF PAINTING	Amount
58	SIR GODFREY KNELLER	<i>Portrait of King William III</i>	
59	SIR THOMAS LAWRENCE	<i>Portrait of a Lady</i>	
60	MARIETTA ROBUSTI TINTORETTO	<i>The Duke of Parma</i>	
61	JOHN HOPPNER	<i>Miss Elizabeth Moore</i>	
62	JAN VAN GOYEN	<i>Twilight on a Dutch River</i>	
63	SIR HENRY RAE BURN	<i>Professor Donald Stewart</i>	
64	JEAN MARC NATTIER	<i>La Duchesse de Chateauroux et La Comtesse de Flavacourt</i>	
65	DAVID TENIERS	<i>The Prodigal Son</i>	
66	JOHN CONSTABLE	<i>Daniel Mendoza</i>	
67	JACOPO PALMA (IL GIOVINE)	<i>Violante Palma</i>	
68	ADRIAAN VAN DE VELDE	<i>The Old Broken Bridge</i>	
69	GONZALEZ COQUES	<i>The Somallini Family</i>	
70	JEAN B. SIMEON CHARDIN	<i>Portrait of a Lady</i>	
71	JOHN ZOFFANY	<i>Captain Money, the Aero-naut</i>	

No. of Cata- logue	NAME OF ARTIST	TITLE OF PAINTING	Amount
72	ALONZO SANCHEZ COELLO	<i>Portrait of a Lady resembling Mary Queen of Scots</i>	
73	LEANDRO DA PONTE BAS- SANO	<i>The Duke of Visconti</i>	
74	D. A. C. DELGADO	<i>Spanish Princess</i>	



# Special Notes

RELATING TO SOME OF THE PAINTINGS OF  
THE EHRLICH GALLERIES

*to be sold in the Grand Ballroom of the Waldorf-Astoria on the evening of March 21, 1906*

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WE again call attention to the fact that every painting offered at our sale is sold *under absolute guarantee of genuineness*. If at any time within a year the buyer finds that the genuineness or attribution of any example is disputed by any expert of standing, the purchase price, plus interest at the rate of five per cent., will be refunded. We take unusual care in the selection of our paintings; we solicit, in case of any doubt, the judgment of the greatest world experts, and, in consequence, we are ready to guarantee what we sell.

## PEDIGREES

Readers of our catalogue will notice that in a number of instances no notes are given as to the pedigree or provenance of the painting. We would explain that very frequently, both in England and on the Continent, paintings are offered at public sale the owners of which refuse to divulge their identity. In the catalogues of Christies' and of other auction-houses, we find the heading again and again: "Property of a private gentleman." The auctioneer is pledged to secrecy; and consequently the buyer, whether ourselves or the person from whom we have bought, is unable to give the name of the owner. To connoisseurs and real art-lovers the pedigree is a matter of very little importance. The all-important thing is the beauty and quality of the painting itself.

## No. 1.—H. BELLEVOIS

Examples of Bellevois are rare. A fine example, the exact size of this picture, representing Turkish and Dutch ships, is in the Prado Gallery at Madrid.

## No. 2.—WILLIAM HOGARTH

Hogarth's name is associated in our mind so closely with his paintings of domestic history, such as "A Rake's Progress," etc., that we forget that he executed a large number of portraits. In fact, in 1757, when he was nearly sixty years of age, he announced his determination to devote himself exclusively to portrait painting. This resolution he maintained for several years. Bryan mentions twenty-three of his portraits which are in English public galleries. In 1884 his portrait of Miss Fenton sold for \$4,400.

## No. 8.—G. B. WILLCOCK

The following, which appeared in the *London Times* in the early part of 1905, should be of interest in relation to our example:

### "A FORGOTTEN LANDSCAPE-PAINTER

"In the present craze for what is called 'Early English' Painters, many collectors will be truly grateful to Mr. Algernon Graves, who has brought back into notice a forgotten artist whom Sir Frederick Burton has promptly deemed worthy of a place in the National Gallery. This is the late G. B. Willcock, from whose widow Mr. Graves lately purchased a dozen small landscapes, now to be seen in his gallery in Pall Mall. Willcock was born about 1820, and died in 1852 of a cold caught in painting on Hampstead Heath. He exhibited twelve pictures in the Royal Academy between 1840 and 1851, but what has become of those pictures is not known. His work is so like that of Constable that it is very possible that unscrupulous persons have often removed his signature and sold his pictures as those of the greater master. Still, it is full of individual characteristics; is fresh, breezy, and freely treated, and the color scheme is quite Willcock's own. The picture bought for the National Gallery is an upright landscape of cabinet size representing Chilston Lane near Torquay, and was painted in 1831."



#### No. 13.—PIETER C. VAN SLINGELANDT

As early as 1771 an example, about the size of our picture, sold in Holland for nearly 5,000 francs. In 1871 an example, measuring only 12 x 14 inches, sold in Paris for 6,300 francs.

#### No. 15.—JAN WIJNANTS

Wijnants has always been a favorite with those who admire the art of Jacob Ruysdael. Wijnants was probably twenty to twenty-five years older than Ruysdael, both men were born at Haarlem, and there can be little doubt but that the former had a great influence on the development of the latter. The paintings of Wijnants have always been held in high esteem. Even in 1777 a Wijnants was sold in Paris for the equivalent of 10,000 francs.

#### No. 20.—SIR HENRY RAEURN

Up to 1884 the highest price received for a Raeburn was that of nearly \$5,000 paid in 1877 for the portrait of Lady Raeburn. When the buyer resold it the following year, the picture brought only \$3,200. It is within the last twenty years that Raeburn has come to be more adequately appreciated. Last year a lady's portrait from his hand brought \$45,000 at Christies'.

#### No. 21.—GEORGE MORLAND

Before 1800 the average value of a "Morland" was less than a hundred dollars. From 1800 to 1871 no painting of his, with but a single exception, brought as much as \$1,200. In these later years his works are sought eagerly by amateurs, and at Christies' last summer his picture of "The Dancing Dogs" brought \$20,000.

#### No. 23.—HENRY STONE

Many a portrait which parades itself in galleries to-day as a "Van Dyck" is in reality the product of so-called "Old Stone." There is little doubt but that Van Dyck made use of him as assistant, and probably very often gave a finishing touch to the assistant's work.

No. 24.—NICOLAAS MAES

Those who have studied Dutch art in Holland will remember the extremely beautiful genre pictures by Maes—small interiors with women sewing, spinning flax, etc., etc. His portrait work is equally effective, at times approaching Rembrandt, and again outrivalling Metsu and Netscher. The example of this collection was sold in the public sale of Princess Mathilde (Paris), the daughter of Jerome Bonaparte.

No. 25.—SIR PETER LELY

This portrait of a historic character by a famous painter ought to attract art-amateurs. The works of Lely have not yet made the advance proportionate to other English artists, but there is a steady upward movement in their values. In the steady absorption of good examples by the British masters, it needs little foresight to foretell that the portraits by Sir Peter Lely will in a few years bring many times their present prices.

No. 37.—JOHN CONSTABLE

Constable stands in the front rank of the world's landscape-painters. As has been said of him: "His true instructor was Nature." In 1866 one of his canvasses sold in London for \$6,800, and ever since that time the range of his prices has been very high.

No. 38.—JEAN MARC NATTIER

Both examples of Nattier of this collection have been indorsed by two leading French experts (one of them an expert of the Hotel Drouot, Paris) as unquestionably genuine examples by the master. These expert opinions are at the disposal of parties interested.

No. 46.—ANGIOLO ALLORI BRONZINO

This painting is accompanied by the following expert opinion given by Mr. Bernhard Berenson, who is by many considered the greatest living expert of Italian art:

"I hereby certify that the painting of which this is a photograph, now



in the possession of Mr. Louis R. Ehrich of New York, is in my judgment a genuine example by Angelo Bronzino, and that it is in good condition.

“(Signed)    BERNHARD BERENSON.”

#### No. 41.—DAVID TENIERS AND AMBROISE BREUGHEL

It may be a matter of interest to know that David Teniers and Ambroise Breughel were brothers-in-law—as Teniers married the daughter of Jan Breughel, who was also an artist.

#### No. 53.—SIR JOSHUA REYNOLDS

Mr. Algernon Graves, who has written the great biography of Reynolds, is considered the best English expert of his work. We have the following letter from his hand in relation to our painting, the Countess of Berkeley:

“I have very carefully examined your beautiful portrait of Elizabeth, Countess of Berkeley, and it is in my opinion a perfectly genuine work by Sir Joshua Reynolds painted about 1759. It is probably the one that belonged to the Marchioness of Thomond, and which was sold at her sale in 1821. It is a second picture of the same portrait belonging to the Marquess of Lansdowne, and quite different in composition to the picture of her engraved by McArdell in 1757.

“I remain,

“Yours faithfully,

“(Signed)    ALGERNON GRAVES.”

#### No. 61.—JOHN<sup>d</sup> HOPPNER

This painting was purchased from Major Moore, a retired English officer. Miss Moore was his grand-aunt. Major Moore is the last survivor of the family. Of this painting the *Evening Post* wrote as follows:

“Hoppner’s portrait of Miss Moore deserves extended notice. This lady-in-waiting is of an ample, almost masculine type simply clothed in white, with blue ribbons and a yellow elbow glove. The whites are beautiful in quality, the drawing authoritative, the whole expression one of good health and good humor. Miss Moore is a true Jane Austen heroine of the intellectual type. We have rarely seen a finer example by a painter whose mannerisms are usually more prominent than his merits.”

Those who have studied Dutch art in Holland, and especially in the Hague, will find a picture by Nicolaas Maes, No. 24, in the collection of the Earl of Argyll, which is a very fine example of the artist's work. It represents a scene in the mouth of Fingal's Cave, Staffa, the basaltic columns of that celebrated spot being unmistakable. In his hand is a long staff with a 'spud' of iron at one end, and at his feet are samples of rocks collected during his visit to that natural wonder which Mr. Cope Whitehouse believes the work of prehistoric man. This is a naïve and pleasing likeness of a scientist of some note in his day by a painter whose merit has found general acknowledgment during recent years."

No. 64.—JEAN MARC NATTIER

*From the New York Times:*

"Paintings, as well as furniture, porcelains, and tapestries, made in France during the reign of Louis XV, have been long the rage in Europe, after suffering something like an eclipse for a century and a half. Pictures by Watteau, Boucher, Largillière, and Nattier fetch enormous prices to-day, compared to what they brought twenty years ago. In the pictorial tinted supplement is a reproduction of a Nattier at the Ehrich Galleries which opens a chapter in the life of Louis XV.

"It is called 'Le Point du Jour et le Silence,' or 'Dawn and Silence,' and has the distinction of having brought the painter Nattier to the attention of the King and the court—to have made his fortune, in fact. For it represents in the two goddesses reclining on dark-brown rolling clouds, two favorites of Louis XV, sisters, who belonged to a family of five women, variously gifted with brains or with beauty, four of whom ruled in succession the moody and pleasure-loving monarch.

"In 1740 the Duchess de Mazarin brought to Nattier's studio two of her nieces, daughters of the Marquis de Nesle, whom she had to protect, owing to the impossible career of their father, a debauched and half crazy noble of old family, who had ruined himself and them by unheard-of extravagance. One was already married. She was the Marquise de la Tournelle, and became later, by the King's grace, the Duchesse de Châteauroux. She it is who reclines elegantly to the left, dropping water from a classic beaker and holding over the head of the other goddess a wreath of daisies. The other was Madame de Flavacourt, a younger sister. She represents 'Silence,' and has stolen from Cupid, asleep to the right and rear,



possession of Mr. Louis R. Ehrich of New York, is in my judgment against the picture by Angelo Bronzino, and that it is in good condition. favorites, namely, Madame de Ventimille, and M. de Ventimille. BERNARD ROBINSON." year before the latter had died in giving birth to a son.

"The brothers De Goncourt state in their historical work on the lady pictured as 'Dawn,' that the dead sister, Mme. de Ventimille, was the first person at the court to encourage Louis to assert himself as a man against the tutelage in which he lived under the old cardinal.

"The Unpublished Memoirs on Lives and Members of the Royal Academy' speaks of this allegory, alluding to it as the masterpiece of Nattier. The picture excited so great a stir at the court, ever ready to prophesy concerning the filling of the vacant post of favorite, and naturally inclined to believe in the power of younger and prettier members of the same family to fascinate the King, that the curiosity of the Queen was excited. Having seen the work, she was so much struck by the close resemblance to the two beauties that she gave Nattier a commission to paint the Princess Henriette. So that we have here a painting which may have been the turning-point in the careers of these two sisters, assuring them of the King's attention, while it is certain that it was the turning-point of Nattier's own career.

"Nattier's drawing is superb, and the coloring is charming. The undergarment of 'Dawn' (Duchesse de Chateauroux) is embroidered with sprigs of flowers. Dull red and fine dark blue in broad masses are supplied by the outer draperies. But if these colors cannot be told in the reproduction, the peculiar and original management of line can be seen all the better, the parallel lines of the arms and shoulders of the goddesses moving from the left upward to the right, the parallel lines of the bodies and heads moving from upper left to lower right. This bold repetition of line is accompanied by a general similarity of faces, alike enough for sisters, yet different enough to spell differences in character. The elder acts as protector to the younger, as if she were crowning her at her introduction to the court."

## NO. 66.—JOHN CONSTABLE

*From the New York Evening Post:*

"There is nothing better in the portrait show than Constable's portrait of his friend, Daniel Mendoza, the pugilist. The fine head is smoothly yet solidly modelled in the paint, everything in the drawing is unaffectedly simple; but the picture, besides conveying a keen impression of physical vitality

and of that peculiar alertness which all great bruisers must possess, has an indefinable sense of style. It makes one regret Constable's rare devotion to this form of painting."

#### No. 67.—PALMA GIOVINE

As to this painting there was some hesitation whether to ascribe it to Palma Vecchio or Palma Giovine. Upon submission to Mr. Bernhard Berenson, he pronounced it the work of Palma Giovine, probably after a design of Palma Vecchio. This opinion has been concurred in by other experts.

"Violante Palma" was frequently used as a model by Titian (note the so-called "Sacred and Profane Love" of the Borghese collection), and the ancient tradition, now relinquished, held that she was Titian's mistress. The painting is a rare example, in fine state, of late sixteenth-century Venetian art.

## PICNIC FOR PICTURE SHARPS.

Gale of the Finest Collection of Old Paintings This Season.

The Silo Galleries, Fifth Avenue, below Thirty-fifth Street, contain a big collection of paintings by old masters belonging to Mr. Louis R. Ehrlich, which are shown preparatory to their sale at auction in the ballroom of the Waldorf-Astoria on the evening of Wednesday, March 21. For people who care for old paintings on their own merits without regard to name of painter, pedigree, or price attained at some former sale, this exhibition is a picnic; there are so many canvases delightful through their beauty or interesting because of their historical associations. Picture sharps will not fail to enjoy it, since it carries the impression throughout of a collector who really loves, really studies ancient pictorial art, and furthermore includes pictures by artists of the past whose work rarely crosses the ocean.

Along with paintings by artists like Bronzino, Teniers, Wouwermans, Van Goyen, Nicolaus Maes, Mignard, Sir Godfrey Kneller, Lely, Chardin, Hoppner, Reynolds, and Sir Thomas Lawrence we find very striking portraits by Spaniards little known, such as J. B. del Maso, Corrojo, Bernardo de Llorente, C. de Miranda; by Netherlanders like Gonzales Coques, Bellevois, Antonio Moro, and Jan Wynaets; by Frenchmen like Sebastien Leclerc, B. de Bar, J. B. J. Pater, P. Valentin, and Robert Tournières, and by Britons like Henry Stone, Willcock, John Riley, Thomas Hudson, Camillus Hone, William Dobson, and George Dawe. These minor lights of the seventeenth, eighteenth, and nineteenth centuries afford real collectors the keenest pleasure. The timid man who is conscious that he buys names, not pictures he loves, who will not venture where he has no guide, avoids these pictures when he sees them under their true names. If, however, conscienceless dealers cause the faces and hands of figures by these minor masters to be deftly repainted and attach to the frame the name of a contemporary whose work is known over here, then the poor collector, dazzled by the glitter of the title, pays a startling price for his gold brick.

It is pleasant to examine a collection where attributions are not forced, and where this petty humbug of repainting faces and hands is not found. The sterling portraits of a Dutch gentleman and his wife by Jan Victoors are not baptized Rembrandt or Hals, yet they exert their charm under the proper attribution. Victoors worked for Rembrandt for five years; no ordinary man, however, could have painted this simple yet noble old Hollander. The stout wife lacks the character shown by the old lady by Nicolaas Maes, just bought for the Metropolitan from the Ehrlich galleries, which was reproduced in last Sunday's TIMES. But she is well painted and expresses her own commoner strain and individuality.

Sir Godfrey Kneller, a Netherlander always associated with England, appears in a superbly grave, psychological portrait of King William III., Prince of Orange-Nassau—if it be permitted, indeed, to mention that detested name on St. Patrick's

Day in the Morning. Irishmen, however, will be the first to enjoy the cold, disdainful expression on the royal intruder's face, which may remind them of the quality in Charles Parnell that mastered Parliament. This half-length in long, curly wig and polished steel cuirass, so sad of look and disgusted in expression, ought to find a resting place in some historical museum, since it is a little chapter of British history for eyes that understand.

One of the finest portraits here is by John Constable, the Englishman who in France and America is hardly known except by landscapes. And the subject is a rare one—none other than Dan Mendoza, the pugilist, who at one time patronized noblemen crazy about the prize ring and had his biography printed like a conqueror. A disagreeable face is his whom we see portrayed in the correct attire of a gentleman of the period, not exactly the face of a bruiser, either. But how firmly and splendidly painted! From such an example one argues that Constable, had he wished, might have become one of the great portraitists of his time.

Sir Thomas Lawrence without his frills and patent Cupid's-bow mouth is seen in a portrait of an unknown lady, whose expression has something fateful in it—a picture extremely attractive on its own intrinsic merits, requiring no "shadow of a great name." Then take the portrait of François Mouchard by Tournières and observe how this capital but somewhat hard-painting painter has expressed kindness and wit in the old, urbane face with its double chin. "The Prodigal Son," by Teniers, combines a Biblical figure in the foreground with a racy group of Dutch country folk before a tavern in the background. Pater's "Glutton" is riskier than the risky Dutch pictures, and has the color scheme of the school to which he belonged. Very lovely is the portrait of Volante Palma removing her necklace in a fit of pious renunciation, a work by some one of the Palma family. And what a fine personality looks from the clear eyes of the young lady assigned to Bronzino, from Prince Sciarra's collection! Beautiful is the "Twilight on a Dutch River" by Jan van Goyen, and spaciouly poetic the "Old Broken Bridge," by Adriaan van de Velde. Such landscapes reduce to nothing the claims one sometimes sees in print that landscape began with Claude and hardly existed before Constable and Corot.

The double portrait of the Duchesse de Châteauroux and the Comtesse de Flavacourt, by Nattier, was reproduced and noticed in the Sunday Supplement several weeks ago. It is likely to provoke keen competition owing to the lively interest taken nowadays in the beauties of the Court of Louis XV. and the finer work of the Court painters of France. More than fifty artists are represented in this sale, and seventy-four is the number of canvases coming to the hammer.

We have not had so interesting a collection for a long time. It is a lesson for art collectors and artists. The Ehrlich Galleries sell with a guarantee to return the purchase money for any picture which is "disputed by competent expert authority" if the buyer demands it within one year from the date of sale.



# SEVENTY-FOUR PICTURES BRING TOTAL OF \$63,635

Samuel Untermyer Pays \$8,000  
for a Jean Marc Nattier.

## EHRICH SALE AT WALDORF

Stanford White, John D. Crimmins, and  
Mrs. John E. Parsons Made Purchases Through an Agent.

The seventy-four "old masters" from the Ehrich Galleries, which were accompanied each with a dealer's guarantee of genuineness and which were considered worth a five-dollar edition de luxe catalogue, were sold last evening in the Grand Ballroom of the Waldorf-Astoria for \$63,635. The attendance was large and the paintings were disposed of with dispatch. There was applause when Nattier's "La Duchesse de Chateauroux et la Comtesse de Flavacourt" was sold to Samuel Untermyer for \$8,000. Stanford White, Mrs. John E. Parsons, S. T. Perry, J. Kaufmann, and Marc A. Blumenberg were some of the persons who bought through an agent who said he was "Mr. O'Reilly."

John D. Crimmins paid \$270 for a landscape by G. B. Willcock, the same price for "The Flight into Egypt," Pedro de Mora, and \$1,050 for a portrait of John Philpot Curran, attributed to Sir Henry Raeburn. John Ople's "Girl at the Well" also went to Mr. Crimmins and for the same price. This was one of the few pictures of the evening which started at \$500. "The Young Prelate in Red," by Carrena de Miranda, Mr. Crimmins bid in for \$450.

"The Lock," by Constable, a scene supposed to have been located on the River Stour in England, brought the second highest price of the sale, going to an agent for \$6,200. This had been in the collections of Mr. Sanderson, Bullers Wood, Chiselhurst, England, and of Col. Ellis, London. The two pictures by Jan Victors, a pupil of Rembrandt, which were among the portraits best liked by some critics, brought respectively \$875 for "A Dutch Gentleman" and \$625 for "A Dutch Lady," going to L. A. Lanthier.

Following is a list of buyers, prices, pictures, and artists to whom they were ascribed:

H. Bellevios, Seascape; to E. W. Sparrow.	\$130
William Hogarth, The Poet John Gay; to Sylvan Bier.	125
Cornelius Janssens, Portrait of a Young Lady; to J. Secker.	110
Bernardo Gerolamo de Lorente, The Olive Shepherdess; to Edward G. Kaufmann.	145
Mateo Cerezo, A Spanish Prelate; to E. O'Reilly, agent.	170
George Dawe, Miss Philips, the Actress; to L. A. Lanthier.	140
Sebastien Leclerc, Blind Man's Buff; to E. O'Reilly, agent.	140
G. B. Willcock, Landscape; to John D. Crimmins.	270
John Glover, Sunset on the Coast; to J. Neale.	225
Jan Van Ravensteyn, Portrait of a Dutch Lady; to Louis Ralston.	250
John Bernay Crome, English River Scene; to Ralph Shalwalce.	250
John Riley, A Lord Chancellor; to C. Brandus.	200
Peter C. Van Slingelandt, The Music Lesson; to E. O'Reilly, agent.	275
Justus Sustermans, Vittoria Della Rovere; to Frank H. Keeble.	\$20
Jans Wijnants, A Landscape; to J. Neale, agent.	\$25

Robert Tournieres, Portrait of a Lady; to Duryea & Potter.	220
Pedro de Moya, The Flight into Egypt; to John D. Crimmins.	750
William Dobson, Portrait of a Girl; to J. Neale, agent.	410
Sir Henry Raeburn, John Philpot Curran; to John D. Crimmins.	1,050
George Morland, The Barnyard; to J. Neale, agent.	725
Thomas Hudson, Portrait of a Lady; to Louis Ralston.	150
Henry Stone, Inigo Jones, the Architect; to G. C. O'Reilly, agent.	475
Nicholas Macs, Family Group; to Charles Straus.	300
Sir Peter Lely, Nell Gwynne Taking Music Lesson; to Mr. O'Reilly, agent.	1,450
Job Berckheyden, Dutch Landscape; to Mr. O'Reilly, agent.	390
Sir William Beechey, George IV.; to L. A. Lanthier.	575
School of Nicholas Lancret, Fete de Famille; J. Shettenhelm.	785
Jean Baptiste Santerre, Lady with Mask; to Louis Ralston.	325
William Hogarth, Alexander Pope; to J. Neale, agent.	475
Antonio Canaletto, A Canal in Venice; to Duryea & Potter.	900
Jan Victors, A Dutch Gentleman; to L. A. Lanthier.	875
Jan Victors, A Dutch Lady; to L. A. Lanthier.	625
Pierre Valentin, The Card Players; to Mrs. M. J. Brown.	625
Pierre Mignard, Duchesse de Bourgogne; to Duryea & Potter.	600
Camillus Hone, Portrait of a Boy; to Mr. O'Reilly, agent.	425
John Constable, The Lock; to F. Nella, agent.	6,200
Jean Marc Nattier, La Duchesse de Chateauroux; to D. W. Coffin.	3,800
Philip Wouwermans, At the Inn; to J. Secker.	500
Allan Ramsay, Horace Walpole; to Mr. O'Reilly, agent.	400
David Teniers, Ambrose Brueghel, Landscape with Castle; to J. Neale, agent.	700
Robert Tournieres, Francois Mouchard; to Frank H. Keeble.	310
Sir William Beechey, Mrs. Sarah Siddons; to Mr. O'Reilly, agent.	1,200
Don Alonzo Miguel de Tobar, Christ-Child and St. John; to Duryea & Potter.	350
Jean Baptiste Joseph Pater, "Le Glouton"; to Duryea & Potter.	775
Angelo Allori Bronzino, An Italian Princess; to Mr. O'Reilly, agent.	2,000
Carrena de Miranda, Young Prelate in Red; to John D. Crimmins.	450
Richard Wilson, An Italian Landscape; to Louis Ralston.	325
John Ople, Girl at the Well; to John D. Crimmins.	1,050
Antonio Moro, A Gentleman of Ravenna; to Duryea & Potter.	850
Bonaventure de Bar, Fete Champetre; to Jacob Secker.	700
Juan B. M. Del Mazo, A Spanish Grandee; to Mr. O'Reilly, agent.	1,400
Sir Joshua Reynolds, Elizabeth, Countess of Berkeley; to Duryea & Potter.	2,850
Jan Wijnants, Chateau de Cleves; to J. James.	1,750
Sir Peter Lely, Duke of Monmouth; to Frank H. Keeble.	725
William Hogarth, The Artist's Sister; to Louis Ralston.	725
George Morland, Looking at the Pigs; to Mr. O'Reilly.	700
Sir Godfrey Kneller, Portrait of a King; to William H. I.; to Holland Art Gallery.	525
Sir Thomas Lawrence, Portrait of a Lady; to L. A. Lanthier.	900
Marietta Robusti Tintoretto, The Duke of Parma; to Holland Art Gallery.	400
John Hoppner, Miss Elizabeth Moore; to John Lawrence, agent.	1,700
Jan Van Goyen, Twilight on a Dutch River; to F. A. Chapman.	725
Sir Henry Raeburn, Prof. Donald Stewart; to John Thomas.	1,450
Jean Marc Nattier, La Duchesse de Chateauroux et La Comtesse de Flavacourt; to Samuel Untermyer.	8,000
David Teniers, The Prodigal Son; to Duryea & Potter.	1,850
John Constable, Daniel Mendoza; to Mr. O'Reilly.	1,550
Jacopo Palma, (Il Giovine,) Violante Palma; to John Lawrence, agent.	1,900
Adriaen Van de Velde, The Old Broken Bridge; to Mr. O'Reilly, agent.	1,350
Gonzalez Coques, The Somalini Family; to D. Naylor.	140
Jean B. Simeon Chardin, Portrait of a Lady; to J. Kaufmann.	510
John Zoffany, Capt. Money, the Aeronaut; to J. M. Newborg.	180
Alonso Sanchez Coello, Portrait of a Lady Resembling Mary Queen of Scots; to Mr. O'Reilly, agent.	220
Leandro Da Ponte Bassano, The Duke of Visconti; to Frank H. Keeble.	120
D. A. C. Delgado, Spanish Princess; to L. A. Lanthier.	190



*Edition de Luxe*

OF THIS EDITION a limited  
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hand-made paper, of which this is  
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# OLD MASTERS

Of the SIXTEENTH, SEVENTEENTH  
And EIGHTEENTH CENTURIES

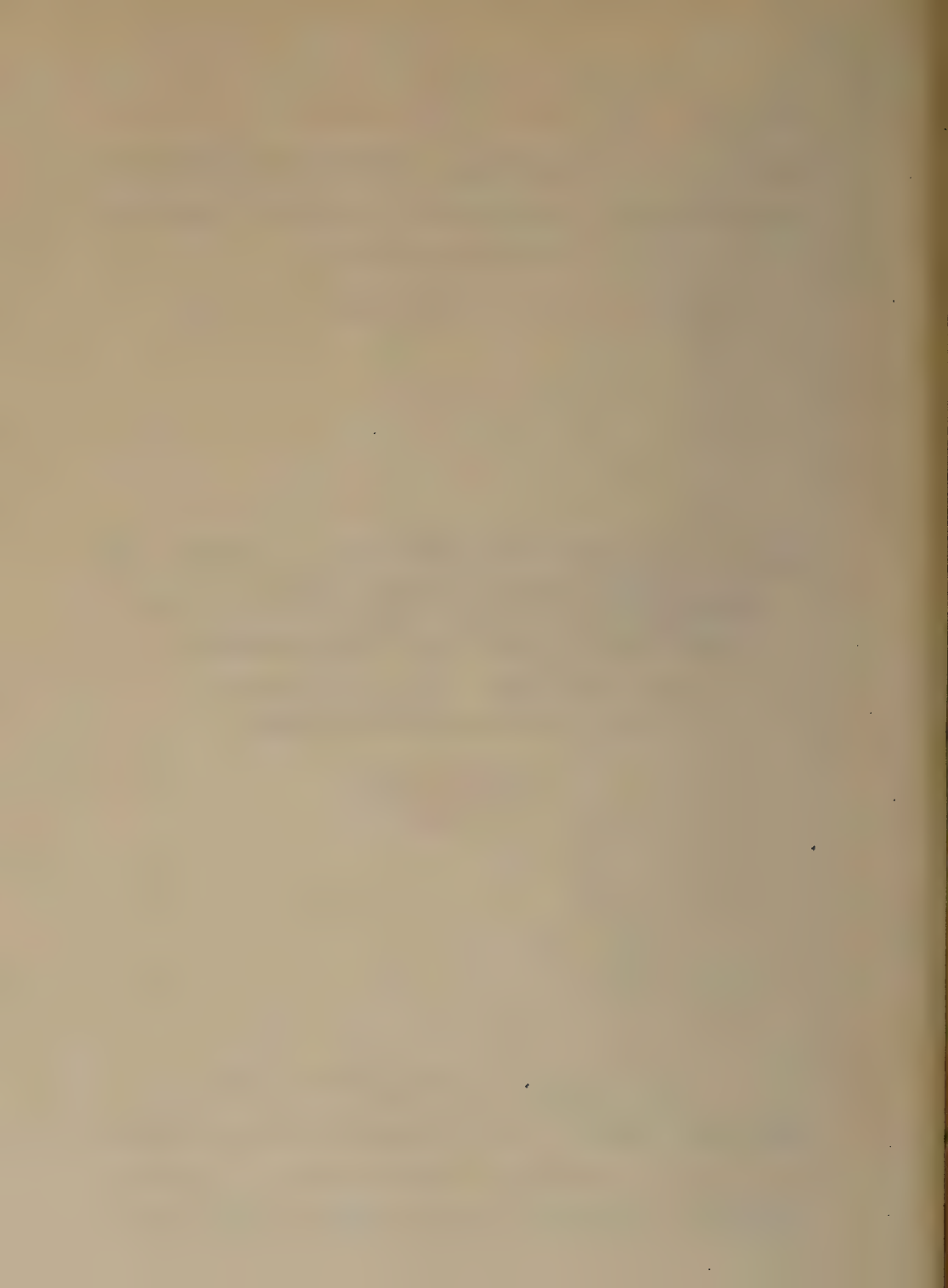
*Collection of the*

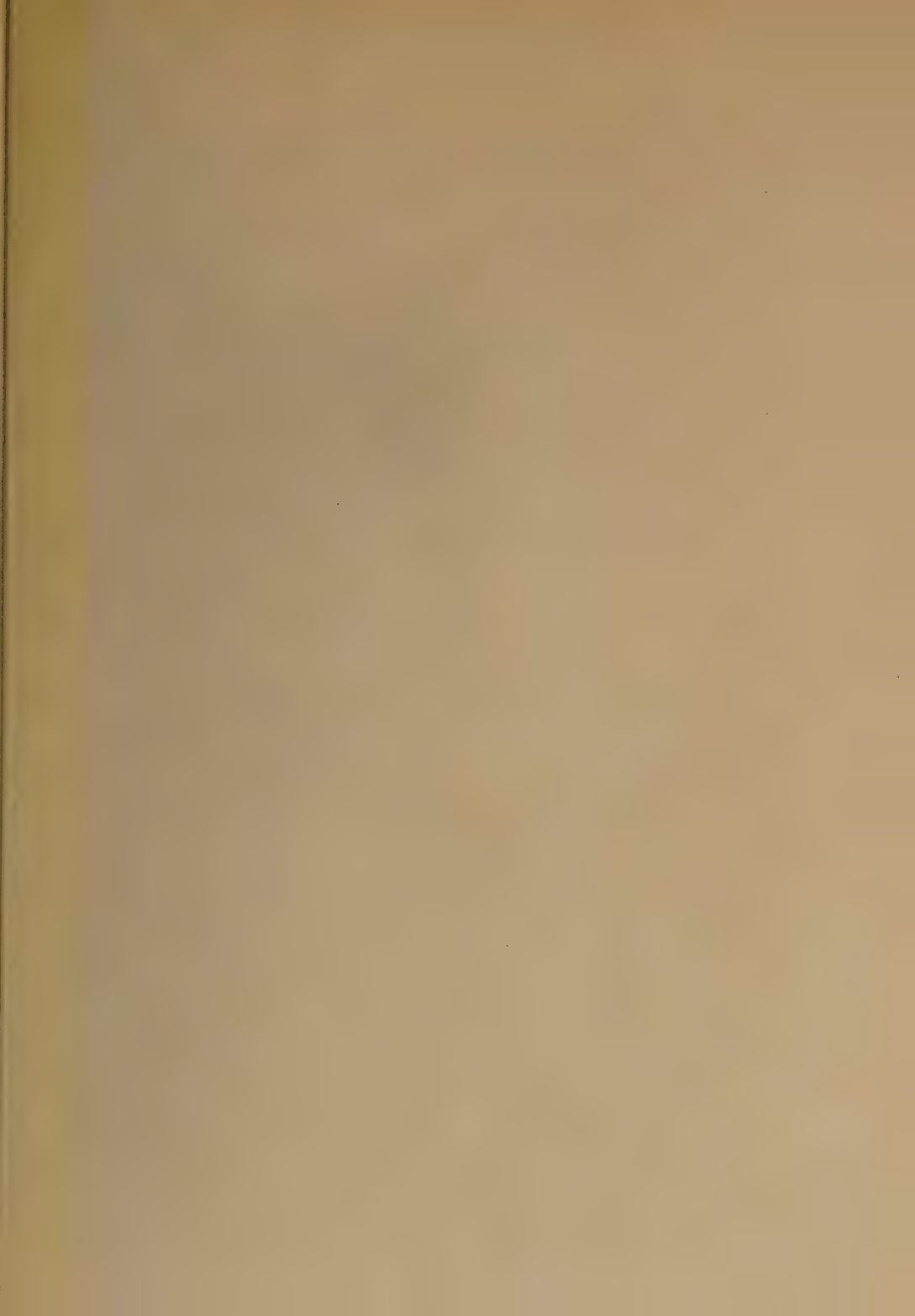
EHRICH GALLERIES

SALE IN THE GRAND BALL-ROOM OF  
THE WALDORF-ASTORIA  
ON THE EVENING OF WEDNESDAY  
MARCH 21st, 1906  
AT EIGHT-FIFTEEN



ON PUBLIC VIEW FROM  
Monday, March 19th, Until Evening of Sale  
AT THE FIFTH AVENUE GALLERIES  
FIFTH AVENUE, Near 34th Street, NEW YORK









A. SPANISH GRANDEE  
JUAN DEL MAZO.  
1610 - 1667.

581  
CATALOGUE OF THE  
**EHRICH GALLERIES**

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By the  
MASTERS of the EARLY ENGLISH  
FRENCH, DUTCH, FLEMISH  
ITALIAN AND SPANISH  
SCHOOLS



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AT ABSOLUTE PUBLIC SALE  
WEDNESDAY EVENING  
March 21st, 1906

THE SALE WILL BE  
CONDUCTED by JAMES P. SILO of  
**THE FIFTH AVENUE GALLERIES**  
366 FIFTH AVENUE, Near 34th Street, NEW YORK

The Trow Press  
New York



## Preface

THE Paintings of this Collection will be placed on sale absolutely without reserve. *The genuineness of every painting is fully and unequivocally guaranteed.* With every example the purchaser will receive a card containing the following

### GUARANTEE

The *genuineness* of this painting is guaranteed—that it is an *original*, not a copy—and that it was painted by the artist (here mentioning name) to whom it is attributed in our Sales Catalogue of March 21, 1906. Should this be disputed by competent expert authority, the painting is returnable to us, at any time within one year from date of sale, at the price paid, plus interest at the rate of five per cent. per annum.

THE EHRLICH GALLERIES

by

Louis R. Ehrlich



# Conditions of Sale

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

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7. Upon the failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such resale if he thinks fit.

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JAMES P. SILO, Auctioneer.





# Artists Represented

ARTIST	TITLE	CATALOGUE NUMBER
BAR, BONAVENTURE DE	<i>Fête Champêtre</i>	No. 51
BASSANO, LEANDRO DA PONTE	<i>The Duke of Visconti</i>	No. 73
BEECHEY, SIR WILLIAM	<i>George IV</i>	No. 27
	<i>Mrs. Sarah Siddons</i>	No. 43
BELLEVOIS, H.	<i>Seascape</i>	No. 1
BERKHEYDEN, JOB	<i>Dutch Landscape</i>	No. 26
BRONZINO, ANGIOLO ALLORI	<i>An Italian Princess</i>	No. 46
CANALETTO, ANTONIO	<i>A Canal in Venice</i>	No. 31
CEREZO, MATEO	<i>A Spanish Prelate</i>	No. 5
CHARDIN, JEAN B. SIMEON	<i>Portrait of a Lady</i>	No. 70
COELLO, ALONZO SANCHEZ	<i>Portrait of a Lady resembling Mary Queen of Scots</i>	No. 72

ARTIST	TITLE	CATALOGUE NUMBER
CONSTABLE, JOHN		
	<i>The Lock</i>	No. 37
	<i>Daniel Mendoza</i>	No. 66
COQUES, GONZALEZ		
	<i>The Somallini Family</i>	No. 69
CROME, JOHN BERNAY		
	<i>English River Scene</i>	No. 11
DAWE, GEORGE		
	<i>Miss Philips, the Actress</i>	No. 6
DELGADO, D. A. C.		
	<i>Spanish Princess</i>	No. 74
DOBSON, WILLIAM		
	<i>Portrait of a Girl</i>	No. 19
GLOVER, JOHN		
	<i>Sunset on the Coast</i>	No. 9
GOYEN, JAN VAN		
	<i>Twilight on a Dutch River</i>	No. 62
HOGARTH, WILLIAM		
	<i>The Poet John Gay</i>	No. 2
	<i>Alexander Pope</i>	No. 30
	<i>The Artist's Sister</i>	No. 56
HONE, CAMILLUS		
	<i>Portrait of a Boy</i>	No. 36

ARTIST	TITLE	CATALOGUE NUMBER
HOPPNER, JOHN	<i>Miss Elizabeth Moore</i>	No. 61
HUDSON, THOMAS	<i>Portrait of a Lady</i>	No. 22
JANSSSENS, CORNELIUS	<i>Portrait of a Young Lady</i>	No. 3
KNELLER, SIR GODFREY	<i>Portrait of King William III</i>	No. 58
LANCRET, NICHOLAS (SCHOOL OF)	<i>Fête de Famille</i>	No. 28
LAWRENCE, SIR THOMAS	<i>Portrait of a Lady</i>	No. 59
LECLERC, SEBASTIEN	<i>Blind Man's Buff</i>	No. 7
LELY, SIR PETER	<i>Nell Gwynne Taking Music Lesson</i> <i>Duke of Monmouth</i>	No. 25 No. 55
LLORENTE, BERNARDO GERONIMO DE	<i>The Divine Shepherdess</i>	No. 4
MAES, NICOLAAS	<i>Family Group</i>	No. 24
MAZO, JUAN B. M. DEL	<i>A Spanish Grandee</i>	No. 52

ARTIST	TITLE	CATALOGUE NUMBER
MIGNARD, PIERRE	<i>Duchesse de Bourgogne</i>	No. 35
MIRANDA, CARRENO DE	<i>Young Prelate in Red</i>	No. 47
MORLAND, GEORGE	<i>The Barnyard</i>	No. 21
	<i>Looking at the Pigs</i>	No. 57
MORO, ANTONIO	<i>A Gentleman of Ravenna</i>	No. 50
MOYA, PEDRO DE	<i>The Flight into Egypt</i>	No. 18
NATTIER, JEAN MARC	<i>La Duchesse de Chateauroux</i>	No. 38
	<i>The Duchesse de Chateauroux and the Com- tesse de Flavacourt</i>	No. 64
OPIE, JOHN	<i>Girl at the Well</i>	No. 49
PALMA, JACOPO (IL GIOVINE)	<i>Violante Palma</i>	No. 67
PATER, JEAN BAPTISTE JOSEPH	<i>Le Glouton</i>	No. 45
RAEBURN, SIR HENRY	<i>John Philpot Curran</i>	No. 20
	<i>Professor Donald Stewart</i>	No. 63



ARTIST	TITLE	CATALOGUE NUMBER
RAMSAY, ALLAN	<i>Horace Walpole</i>	No. 40
RAVESTEYN, JAN VAN	<i>Portrait of a Dutch Lady</i>	No. 10
REYNOLDS, SIR JOSHUA	<i>Elizabeth, Countess of Berkeley</i>	No. 53
RILEY, JOHN	<i>A Lord Chancellor</i>	No. 12
SANTERRE, JEAN BAPTISTE	<i>Lady with Mask</i>	No. 29
SLINGERLANDT, PIETER C. VAN	<i>The Music Lesson</i>	No. 13
STONE, HENRY	<i>Inigo Jones, the Architect</i>	No. 23
SUSTERMANS, JUSTUS	<i>Vittoria Della Rovere</i>	No. 14
TENIERS, DAVID, -BREUGHEL, AMBROISE	<i>Landscape with Castle</i>	No. 41
TENIERS, DAVID	<i>The Prodigal Son</i>	No. 65
TINTORETTO, MARIETTA ROBUSTI	<i>The Duke of Parma</i>	No. 60

ARTIST	TITLE	CATALOGUE NUMBER
TOBAR, DON ALONZO MIGUEL DE	<i>Christ-Child and St. John</i>	No. 44
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	<i>François Mouchard</i>	No. 42
VALENTIN, PIERRE	<i>The Card-Players</i>	No. 34
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	<i>A Dutch Lady</i>	No. 33
WILLCOCK, G. B.	<i>Landscape</i>	No. 8
WIJNANTS, JAN	<i>A Landscape</i>	No. 15
	<i>Château de Clèves</i>	No. 54
WILSON, RICHARD	<i>An Italian Landscape</i>	No. 48
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RAMSAY, ALLAN	<i>Horace Walpole</i>	No. 40
TOBAR, DON ALONZO MIGUEL DE	<i>Christ-Child and St. John</i>	No. 44
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KNELLER, SIR GODFREY	<i>Portrait of William III</i>	No. 58
MORLAND, GEORGE	<i>Looking at the Pigs</i>	No. 57
TINTORETTO, MARIETTA ROBUSTI	<i>The Duke of Parma</i>	No. 60
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BEECHEY, SIR WILLIAM	<i>George IV when Prince of Wales</i>	No. 27

ARTIST	TITLE	CATALOGUE NUMBER
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CANALETTO, ANTONIO	<i>A Canal in Venice</i>	No. 31
VICTOORS, JAN	<i>A Dutch Gentleman</i>	No. 32
VICTOORS, JAN	<i>A Dutch Lady</i>	No. 33
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BEECHEY, SIR WILLIAM	<i>Mrs. Sarah Siddons</i>	No. 43
PATER, JEAN BAPTISTE JOSEPH	<i>Le Glouton</i>	No. 45
BRONZINO, ANGIOLO ALLORI	<i>An Italian Princess</i>	No. 46
OPIE, JOHN	<i>Girl at the Well</i>	No. 49



ARTIST	TITLE	CATALOGUE NUMBER
BAR, BONAVENTURE DE	<i>Fête Champêtre</i>	No. 51
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HOGARTH, WILLIAM	<i>The Artist's Sister</i>	No. 56
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HOPPNER, JOHN	<i>Miss Elizabeth Moore</i>	No. 61
RAEBURN, SIR HENRY	<i>Professor Donald Stewart</i>	No. 63
NATTIER, JEAN MARC	<i>The Duchesse de Chateauroux and the Com- tesse de Flavacourt</i>	No. 64
PALMA, JACOPO (IL GIOVINE)	<i>Violante Palma</i>	No. 67
VELDE, ADRIAAN VAN DE	<i>The Old Broken Bridge</i>	No. 68
TENIERS, DAVID	<i>The Prodigal Son</i>	No. 65
CONSTABLE, JOHN	<i>Daniel Mendoza</i>	No. 66



H. BELLEVOIS

FLEMISH SCHOOL

-1684

130—

*E. W. Sparrow*

The date of the birth of Bellevois is unknown. In fact, little is known of his life except that he painted marines in the style of William Van der Velde and of Backhuysen, that he resided long in Hamburg, and that he died there in 1684. The beauty of his drawing and of his tone is well attested by this example.

## SEASCAPE

This might be called a study in private ensigns, so many and various are the flags which a brisk wind straightens out from the topmasts and sterns of a number of sailing barges and ships. A pier of stone, protected by wooden piles, carries a stone custom house, with belfry and pinnacles. On the other side of the pier one sees the lofty stern of a frigate, a very tower it is, surmounted by the red flag of an admiral, while from the loftiest top flies the banner of Holland. A rowboat is in the shadowed foreground. Fine graded sky, light toward the horizon.

*Signed on wall, lower right, H. BELLEVOIS, 1651.*

*On canvas; height, 23½ inches; width, 31½ inches.*

## WILLIAM HOGARTH

ENGLISH SCHOOL

1697-1764

Hogarth, the school-teacher's son—"the first man of genius in the native British School"—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is too well known to need comment. It is very unequal, but at its best his pictures possess an abiding charm.

## THE POET JOHN GAY

Bold brushwork and powerful drawing are characteristic of the great British caricaturist. The poet is depicted in his working dress when his wig is laid aside and he has donned a soft cap to protect his shaved head. A dressing gown is thrown over his loose white shirt. The peculiar shape of the ear and the depression in the chin give an individuality to the head. The expression is calm and reflective.

*On canvas, height, 30 inches; width, 25 inches.*

125—  
Sylvan Bier



CORNELIUS JANSSENS

DUTCH SCHOOL

1593-1663

110 —

*J. Secker*

Janssens, called also Janssens Van Keulen, was probably born at Amsterdam. Visiting England in 1618, he was patronized by James I, whose portrait he painted several times. He remained in England until 1648, then returned to Holland and settled at The Hague.

PORTRAIT OF A YOUNG LADY

A young noblewoman, scarcely out of her teens, is painted with the utmost simplicity and directness. The bodice of rose color is trimmed with gold braid and laced in front. A perfectly plain cambric collar reaches from the beginning of the neck quite to the shoulders and is separate from the embroidered chemise which entirely covers the breast. Above runs a necklace of fine big pearls. She wears neither breastpin, earrings, nor anything in her hair save a tiny flower whose color tallies with her roseate gown.

Pensive glance out of large eyes with arched pencilled brows.

*On canvas; height, 23 inches; width, 19 inches.*

## 145 — BERNARDO GERONIMO DE LLORENTE

SPANISH SCHOOL

1685-1757

*Elf. Kauffman*

Llorente, born at Seville, for a time devoted himself to the imitation of Murillo. He was recognized as a very able painter, but his morbid disposition made him refuse all honors, even that of painter to the King. He was, however, elected member of the Academy of San Fernando. "He is known in Spain as 'el pintor de las Pastoras,' from his charming representations of the Virgin as a shepherdess."

## THE DIVINE SHEPHERDESS

The Madonna and Christ-child, painted rather whimsically as a shepherdess, and her little son, surrounded by sheep which bring roses in their mouths to lay them at the feet of the divine child! Naïve as this may appear to our ideas it is surpassed by the artist when he places straw hats on the Virgin and the Bambino.

The Virgin has an indication of a halo in the circle of stars behind her head. In the clouds farther out are faces of little angels in varied foreshortening. To the extreme right one sees a monster with open jaws representing the devil, and above an archangel with shield and flaming sword.

Very sweet are the tones of robe and cloak, the lamb's-wool coat of the Virgin, and the pink-tinged roses in the mouth of the sheep. One little winged angel in attendance carries a rude wooden crook. Tender outlines and benevolent expressions in the faces. It is Murillo softened into decorative color masses.

*On canvas; height, 50 inches; width, 42 inches.*

*Collection: JIMENEZ, Madrid.*

No. 5

MATEO CEREZO

SPANISH SCHOOL

1635-1685

170—

*E O'Reilly Agent*

Cerezo, who was a pupil of Carreno de Miranda, was an eminent painter of his time. He chose Van Dyck as his model. He painted several pictures for the churches of Madrid and other Spanish cities. A fine portrait of a cardinal from his hand is in the Hermitage of St. Petersburg.

#### A SPANISH PRELATE

Admirable example of the bold and characteristic painting of the Spanish School. Splendid colors in mitre, lips and robe. Observe the big strong folds, the massiveness of the painting. Note the sensual lips and determined expression. This face would be notable in any collection of portraits.

*On canvas; height, 29 inches; width, 22½ inches.*

140 —

GEORGE DAWE

ENGLISH SCHOOL

1781-1829

*L.A. Lanthier*

Dawe began as a mezzotint engraver, but soon abandoned it for painting. In 1819 he went to Russia, where he painted the portraits of the chiefs of the Russian army. He became an Associate of the Royal Academy in 1809 and an Academician in 1814. His portraits are considered very excellent as likenesses.

## MISS PHILIPS, THE ACTRESS

In an attitude of studied elegance which suggests sentiment the young woman raises her fine eyes in an abstracted gaze and gently rests her fingers on her neck. A long chain of small pearls is loosely thrown about her shoulders. She is in ball costume, low in the neck, white silk trimmed with gold braid. A fine mass of chestnut hair elaborately arranged by a coiffeur, rosy lips and finely chiseled features, make her appear a typical young Englishwoman arrayed for the opera or the royal levee. As a matter of fact, this elegant apparition was a popular actress at Drury Lane Theatre.

*On canvas; height, 30 inches; width, 28 inches.*





PHILIP WOUWERMANS.

1614 ~ 1668

*cat. no. 37.*



No. 7

SEBASTIEN LECLERC

FRENCH SCHOOL

1676-1763

140 —

*E. O'Reilly Agent.*

Leclerc, called Leclerc de Gobelins, was the eldest son of the famous engraver of the same name. He was admitted into the Academy in 1704. He exhibited in the Salons of 1737, 1747, and 1751. He died in Paris at the Gobelins.

### BLIND MAN'S BUFF

A scene of outdoor merriment from the epoch when nobles affected the sports of country folk and considered themselves dressed as rustics if they put a scarf around their heads and carried a shepherd's crook.

The young gentleman all in red is "It," and the young woman mostly in pink expresses fear lest he should catch her. A youth seizes the chance to put his arm around her waist. Two others conceal themselves behind a tree. Behind the blindfolded youth is an older lady with a long-handled spade in her hand to which a pink ribbon has been tied in order that it may not be too rustic and real in her fair hands.

Strong colors and lively figures. A curious specimen of eighteenth-century decorative art.

*On canvas; height, 33½ inches; width, 32 inches.*

*Collection: SOLOMON, Paris.*

270 —

G. B. WILLCOCK

ENGLISH SCHOOL

1820-1852

*Jno. D. Crimmins*

Of this painter, of whose work the London National Gallery has lately bought an example, little is known. He exhibited twelve paintings in the Royal Academy between 1840 and 1851. His death was caused by a cold, caught while painting on Hampstead Heath. A writer has said of him: "His work is so like that of Constable that it is very possible that unscrupulous persons have often removed his signature and sold his pictures as those of the greater master."

## A LANDSCAPE

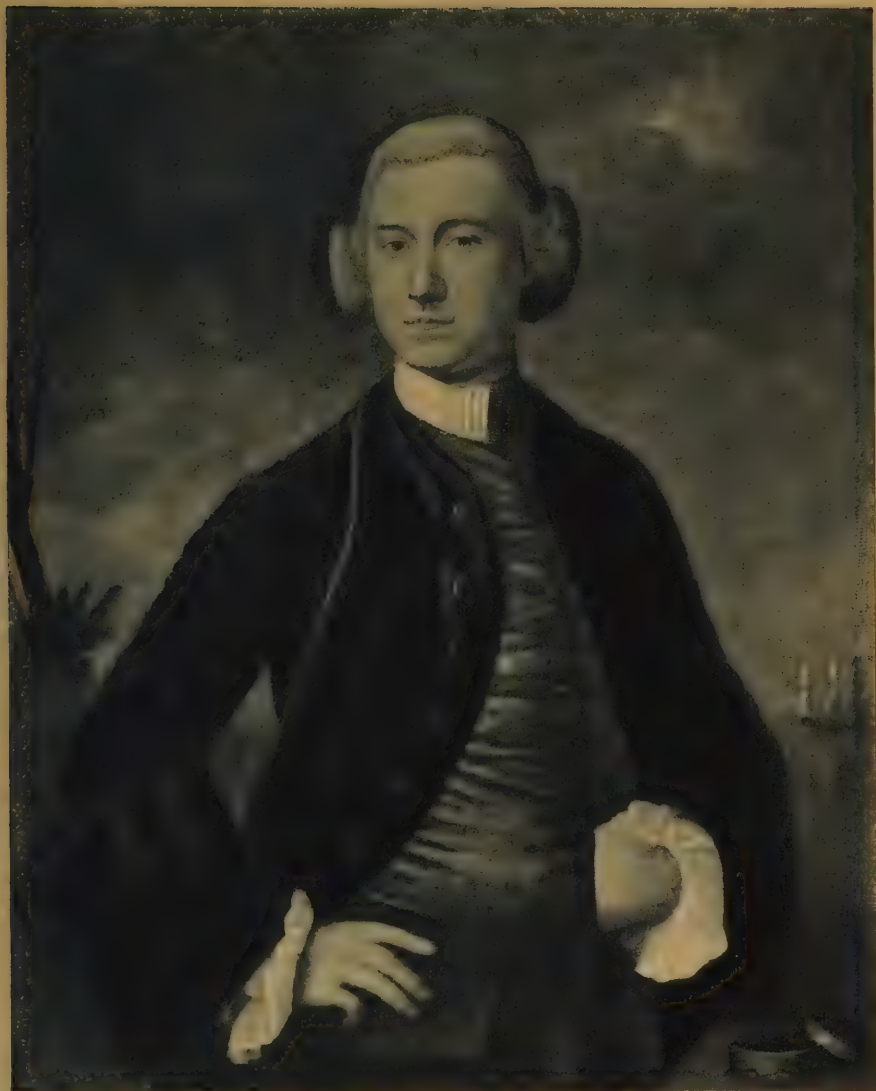
A valley in some western county of England, perhaps Cumberland, through which loiters a trout stream dammed here and there to turn a mill. In the foreground a couple of young girls sit beside their baskets with a white cock between them. Near by an old woman and man are loading a donkey cart with straw.

In the middle distance a grove of elms rises near the millhouse. Human figures and cattle are seen at this plane and farther back. The cliffs and hills to right and left are painted with equal fidelity and skill. A pale blue sky, almost covered with fleecy clouds, finishes a very brilliant little landscape of the school ushered in by Constable.

Fine atmospheric suggestions and uncommon attention to structure in the landscape. Remarkable perspective, good tones, approaching a rich gamut of color.

*On canvas; height, 23½ inches; width, 29½ inches.*





HORACE WALPOLE.  
ALLAN RAMSAY.  
1713 - 1784.

*cat. no. 40.*



No. 9

JOHN GLOVER

ENGLISH SCHOOL

1767-1849

225—

*J Meale*

After teaching and practicing art in Litchfield, Glover went to London in 1805. He became President of the Water Color Society in 1815. In 1824 he took a leading part in founding the "Society of British Artists," where he exhibited till 1830. The following year he emigrated to Australia. "Glover's art was fashionable, and his works commanded high prices during his lifetime."

#### SUNSET ON THE COAST

Restful and delicately tinted landscape in southern England, at a late hour in the afternoon just before sunset. To the right is a grove on height; to the left a hillock by a road on which a group of young people advance. A pretty girl of an English type sits the panier saddle on the back of a donkey; two boys and a dog accompany her.

These figures stand out against a lake far below, over which the mists are still creeping. Ridges and a lofty hill are in the distance. On the point of this hill rises a tower or a lighthouse against the pearly sky. Still farther back is a broad bay with land to right and left. Scattered clouds enliven the sky, which varies from pale blue in the zenith to very pale yellow round about the setting sun.

Vapor-laden air is beautifully suggested by the tones of landscape and far-off sea. The foreground is mellow with browns and yellows, against which the colors of the garments in the little group shine to advantage but do not break the spell of quiet harmony.

*On canvas; height, 20 inches; width, 28 inches.*

250 —

JAN VAN RAVESTEYN

DUTCH SCHOOL

*L. Ralston*

1580-1657

Ravesteyn was born in The Hague, where his masterpieces are found to-day. Few particulars of his life are known. "His portraits are full of strength, life, and truth, and finely modeled. His color is clear and harmonious. He painted with care and understanding."

#### PORTRAIT OF DUTCH LADY.

Superb portrait of a Dutch lady who may have been a burgomaster's wife. The cambric cap, ruff and cuffs are beautifully wrought. The pale green tablecloth, yellow where the light strikes a fold, and the sapphire and ruby rings on her left hand, indicate that despite the extreme severity of her attire she belongs to a wealthy family.

The calm face painted with a modeling almost Holbein-like in sincerity, the firm lips and chin, indicate a woman accustomed to be obeyed. She is a type of the Dutch *Huysvrouw* in the seventeenth century.

*On panel; height, 39 inches; width, 29½ inches.*

*Collection: BESWICK, England.*





CHRIST-CHILD AND ST. JOHN.  
DON ALONSO M. DE TOBAR.  
1678 - 1758.

*Cat. no. 44.*



No. 11

JOHN BERNAY CROME

250 —

ENGLISH SCHOOL

1769-1821

*Ralph Stainwald*

J. B. Crome, the son of "Old Crome," was born in Norwich and educated as a painter. From his nineteenth year he was a contributor to the Royal Academy exhibitions. His works possess great merit, although he has been overshadowed by the reputation of his father. It is sometimes difficult to distinguish between the works of the elder and younger Crome.

#### ENGLISH RIVER SCENE

Moonlight scene on an English river in which the British painter has emulated the pictures of Van der Neer. The full moon is breaking from clouds beyond a windmill, and the sails of anchored fishing boats cast a soft wake on the smooth stream. On the left a scow is just leaving the bank with cattle, sheep and peasants. Its sole sailor, the ferryman, stands in the stern to scull the heavy craft to the other side. Above rises a mass of trees in whose shade the trunks are dimly seen.

A peaceful and beautiful landscape. Great depth and pearliness of sky about the clouded moon.

*On canvas; height, 23 inches; width, 32 inches.*

200 —

## JOHN RILEY

ENGLISH SCHOOL

1646-1691

*C. Branders*

Riley, pronounced by Horace Walpole "one of the best native painters that has flourished in England," painted the portrait of Charles II, and was the favorite portrait painter of James II and of William and Mary. His best works are falsely ascribed to Sir Peter Lely, and he was fully the equal, if not the superior, of Sir Godfrey Kneller. Several of his works are in the National Portrait Gallery.

## A LORD CHANCELLOR

Gorgeously decorative is this picture of a high lord of the law in his long red gown of cloth lined with old rose silk, in his stately wig and bands of rare lace falling from the neck in front. He is posed with dignity, if not majesty, to have his portrait taken for some public place, a guild hall or college of which he has been a benefactor. There is something about this picture which removes it from the category of portraits for the family. It is a presentation piece, sumptuous in color and impressive in pose and expression.

*On canvas; height, 50 inches; width, 40 inches.*

*Collection: MRS. GOLDBERGER, Hampstead, London.*





A GENTLEMAN OF RAVENNA.

ANTONIO MORO.

1512 - 1578

Cast. 50.



PIETER C. VAN SLINGELANDT

275 —

DUTCH SCHOOL

1640-1691

*E. O'Reilly, Agent*

He was born at Leyden, and was a pupil of Gerard Dow. He followed the style of his master, but must also have been influenced by the works of Peter de Hooghe. He was very painstaking, and his pictures are greatly admired. Examples of his works are found in the galleries of Amsterdam, Dresden, Munich, and in the Louvre.

## THE MUSIC LESSON

Pleasing and natural scene from family life, with strong chiaroscuro to accentuate the important parts. A group of two young men and one lady, so arranged that their heads form the center of the composition, are about to have some music. One man leaning over the back of a chair is conning his score; the other, cloak over arm and hat on head, has just entered the enclosed loggia where the others are. The lady tries the keys of the spinet and half turns to the newcomer. His instrument, a horn, lies on a table to the left with a book.

Note the arrangement of the reds and pale rose, the tessellated pavement, and the boldly carved sphinx which supports the keyboard of this forerunner of our pianos. Most pleasing in composition and color.

*On canvas; height, 23 inches; width, 21 inches.*

*Collection: ABBÉ BARBIER, Nancy, France.*

320 —

## JUSTUS SUSTERMANS

*J. H. Keeble*

FLEMISH SCHOOL

1597-1681

Sustermans, born at Antwerp, first entered the studios of De Vos and Pourbus, then traveled in Germany and Italy, finally making his permanent residence in Florence. He devoted himself almost entirely to portraiture, becoming the favorite court painter of the Medicis. His work was highly esteemed by Rubens and Van Dyck, the latter painting his portrait.

## VITTORIA DELLA ROVERE.

(Wife of Ferdinand II de Medici.)

An allegorical painting combined with a portrait. The handsome lady with brown curling hair to her shoulders, two fine gold chains round her neck, and her gown fastened in front with a jewel representing a tortoise, holds under her left hand a treasure of ducats, pearls, jeweled crown and coins. In her right she has another tortoise-shaped jewel from which depends a big pear-shaped pearl. In front of her rises a little genius or cupid who looks at the spectator, points to the jewel and says (see the scroll), "Non lassar la magnanima tua impresa"—"Do not fail of your great-souled undertaking."

*On canvas; height, 35 inches; width, 28½ inches.**Collection: J. COUDERC, Paris.*



WILLIAM III.  
SIR GODFREY KNELLER.  
1648 - 1723.

*cat. no 58.*





No. 15

JAN WIJNANTS

DUTCH SCHOOL

1600-1670

825—

*J. Neale, agent*

Wijnants, born at Haarlem, was one of the principal founders of the Dutch School of Landscape Art. He is said to have been the teacher of Philips Wouwermans and of Adriaan Van de Velde, but little is really known of his life. He died in Amsterdam. In the rendering of sky and landscape he was a master of the first rank, but he had little facility in the painting of figures and animals. He is well represented in most of the leading European galleries.

#### A LANDSCAPE

Three small groups of men, dogs and other animals enliven this landscape, all carefully painted. The subject, "Hunting scene," or "Return from the hunt," is the excuse for a fine landscape with scattered groves beautifully studied and drawn, and a mellow distance. Near a couple of aged beech trees, to the left, rises a cabin with high pitched thatch, and before it a square pigsty at which stands a woman considering with rapt attention the interesting contents as she empties a pail of food into the enclosure.

Pale golden sunlight falls from left to right. Delicate atmosphere effects, and a remarkable feeling for construction, show that Wijnants was a good deal more than a painter of still life.

*Signed, lower left, J. WIJNANTS.*

*On canvas; height, 26½ inches; width, 31½ inches.*

*Collection: GILMORE.*

220 —

## ROBERT TOURNIÈRES

*Duryea & Potter*

FRENCH SCHOOL

1676-1752

Tournières, born in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a portrait painter, and in 1735 he was made Professor. He was a favorite of the Regent of Orleans, who frequently visited his studio. Several of his works have been engraved.

## GENTLEMAN WITH A JEWEL BOX

The half-length portrait of a French gentleman is painted, so far as the features are concerned, with a faithfulness and exactness in drawing that suggest Holbein. The suspicion of hardness thus occasioned vanishes as one considers the admirable miniature work in a life-sized picture.

Here is a portrait of a good husband who is about to present his wife (see the lady playing the organ) with a pair of big earrings set in silver and decorated with rubies and garnets.

A rich court costume such as we would now call a uniform, a close-fitting wig of curly gray hair, a queue, broad braidings of gold bullion and broad buttons of gold, small buttons of glass, fine transparent laces down the front and at the wrists, constitute a toilet such as is required at court.

Well-drawn hands, and intelligent, alert expression.

*On canvas; height, 31½ inches; width, 23½ inches.*

*Collection: COUDERC, Paris.*



PHOTOGRAPHURE & COLOR CO. N.Y.

GEORGE MORLAND.

1763 - 1804.

No. 57.





No. 17

ROBERT TOURNIÈRES

FRENCH SCHOOL

1676-1752

175—  
*Durieux & Potter*

Tournières, born in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a portrait painter, and in 1735 he was made Professor. He was a favorite of the Regent of Orleans, who frequently visited his studio. Several of his works have been engraved.

PORTRAIT OF A LADY

A lady plays an organ, while holding in her left hand a score of music. Her rose-red dress is frilled and laced. Her hair is an enormous tower secured with silk ribbons and a buckle, decorated with a big rose and plentifully powdered.

Strongly individual face, almost Holbeinlike in drawing. On the instrument is a candlestick and candle, but not lighted. Probably the portrait of a musician and distinguished in her day.

*On canvas; height, 39½ inches; width, 32 inches.*

*Collection: COUDERC, Paris.*

## PEDRO DE MOYA

SPANISH SCHOOL

1610-1666

250 —  
J. D. C. *Crimmins*

After beginning his art studies in Seville, Moya, in order to see the works of Rubens and Van Dyck, enlisted as a foot-soldier in the army of Flanders. He was so captivated with the works of Van Dyck that he went to London in order to become his pupil, but Van Dyck died shortly after his arrival. Returning to Spain, where he had some influence on Murillo, he settled in Grenada, where he painted altar-pieces for the churches. The influence of Van Dyck is noticeable in his work.

## THE FLIGHT INTO EGYPT

A New-Testament scene, almost gay in sentiment, shows St. Joseph, the Virgin Mary, and a gracious male angel walking along, the Virgin and the angel each holding one hand of the little Christ-child. In the distance is a river suggesting the Nile; and behind the group are palms and the peak of a pyramid.

The angel has a lovely expression on his face. He wears an old-rose undergarment to the waist, matching the color of his wings, and on this, crossing the left shoulder, a pale golden toga or wrap. He is making himself useful, for in the left hand he carries a bundle wrapped in a blue striped cover.

The Virgin also has a sweet face. With her right she is showing her son the valley of the Nile. St. Joseph marches to the right of the group. Good movement, gracious lines, lovely tones—an unusually attractive canvas full of naïveté and charm.

*On canvas; height, 65 inches; width, 47 inches.*



DUKE OF PARMA.  
MARIETTA TINTORETTO.  
1560 - 1590.

*cat. no. 60.*



No. 19

WILLIAM DOBSON

ENGLISH SCHOOL

1610-1646

410 —

*J. Neale*

The story is told that Dobson was living in poverty and obscurity until Van Dyck, happening to see one of his pictures in a shop window, hunted him up, presented him to Charles I, and zealously recommended him to his Majesty's protection. After Van Dyck's death Dobson was appointed sergeant-painter to the king. When Charles died, Dobson was thrown into prison for debt. A patron released him, but Dobson did not long survive, dying at the age of thirty-six. His portraits have been called "faithful transcripts of nature."

#### PORTRAIT OF A GIRL

Little girl with big pearl earrings and on a narrow ribbon a necklace of small pearls. Soft, pale brown hair in ringlets down her neck and small "spit curl" on her temple. She has a vivacious look in her large dark blue eyes, and a good deal of character in her face. Faint eyebrows and a well-shaped chin. The painting of the hair and dress recalls Van Dyck.

*On canvas; height, 17½ inches; width, 14 inches.*

*Collection: WILLIAM RADFORD, Plymouth, England.*



1.050

## SIR HENRY RAE BURN

ENGLISH SCHOOL

*J. D. Crummen*

1756-1823

The life of Sir Henry Raeburn was unbrokenly devoted to portrait painting. Excepting a short time passed in London and two years of study in Italy, his days were spent in Edinburgh, where he was soon recognized as the head of the Scottish School. In 1815 he was elected member of the Royal Academy, and he was knighted by George IV in 1822. "His reading of character is peculiarly shrewd and convincing; each of his pictures has a directness, a power, and sometimes a subtlety of handling, which places his work among the finest achievements of portrait painting."

## JOHN PHILPOT CURRAN

A pale determined-looking young man with rather short nose, long upper lip and large mouth. This picture has intellect in the well-shaped brow and clear-cut eyesockets. A rather thick underlip and long chin add to the strong individuality of the man. It is not difficult to imagine this orator holding the old Irish Parliament in Dublin spellbound by his eloquence.

Well set off against a dark red curtain. Curran sits on a dark green chair the back of which shows to the left.

*On canvas; height, 30 inches; width, 25 inches.*



JAN VAN GOYEN.

1596 - 1666.

*cat. no. 62.*



No. 21

GEORGE MORLAND

ENGLISH SCHOOL

1763-1804

725—

*J. Neale agent.*

Morland's father and mother were both artists, and his own art instruction was so successful that he began exhibiting at the Royal Academy when he was fifteen years of age. He produced a great number of works, which, by reason of the growing demand, are becoming increasingly valuable. He produced a few portraits, some very successful pictures of children at play, but his fame rests principally on his examples in which pigs, horses, cows, and sheep are introduced.

#### THE BARNYARD

A quick sketchy rendering of a simple barnyard scene. The milkmaid has filled her pail and pours its contents into a wooden receptacle. Two others, partly filled, are in the foreground. Another woman stands on the right waiting to fill her brown jug. Behind her is a little boy who clings to her skirts, frightened by the pigs, that lie on the straw to the left. A barrel and broom are to the right, and beyond are a rude tall fence and bit of ancient thatch. The gnarled tree and rude barn in the back are very realistic.

*Signed on the barrel, extreme right, "G. MORLAND."*

*On canvas; height, 25 inches; width, 30 inches.*

*Collection: JAMES ALLAWAY, 1876.*

*Collection: REV. F. I. ALDRICH-BLAKE, Welsh Bickner, Herefordshire.*

150 —

THOMAS HUDSON

*Ralston*

ENGLISH SCHOOL

1701-1779

Hudson was for many years the most fashionable portrait painter of his time. He was the master of Sir Joshua Reynolds, by whom his popularity was eclipsed. Good specimens of Hudson's work exist in the National Portrait Gallery and in the palaces of England.

#### PORTRAIT OF A LADY

The young woman who sits for her picture a trifle stiffly in an oval architectural framework wears the suspicion of a smile, as if she knew well how to laugh but would not for the world. The gray silk dress, very loose about the shoulder, with its rose-colored lining turned back below the breast where the ruffled edge of the chemise shows, is capitally managed as to its broad folds, and a fine bit of painting. Dark hair, without flower or jewel, rolls down the back and forms a background for the silhouette of the neck.

*On canvas; height, 30 inches; width, 25 inches.*





INIGO JONES.  
HENRY STONE.  
? —, 1653.

*cat. no. 23.*



No. 23

HENRY STONE

ENGLISH SCHOOL

-1653

1475—

G. C. O'Reilly Agent

Henry Stone, called "Old Stone," to distinguish him from his younger brother John, was a painter and sculptor. He passed several years in Holland, France, and Italy. He devoted himself largely to copying the works of Van Dyck, and many portraits ascribed to Van Dyck were really the work of "Old Stone."

### INIGO JONES, THE ARCHITECT

Firm and satisfactory portrait, simple and direct. In his black skull cap, black coat and deep cambric collar, brown curly wig and snow-white beard and mustache, the famous British architect looks every inch an artist. He has finely modeled features and a piercing look. The brown background is excellent for the brown hair and black cap. He has turned his head to one side as if regarding something attentively to the left.

Note the appropriate architectural surrounding, an oval opening in a wall.

*On canvas; height, 28½ inches; width, 26½ inches.*

300 —  
*Chas Strauss*

## NICOLAAS MAES

DUTCH SCHOOL

1632-1673

Of the life of Maes, or Maas, very little is known. He first studied under Rembrandt in Amsterdam, and in his earlier pictures closely followed the style of his master. About 1665, leaving Rembrandt's studio, he removed to Antwerp, where he lived until 1678. Returning to Amsterdam he remained there until his death. The strange variance in the style of Maes's earlier and later works has puzzled art students and has raised the question as to whether possibly two artists existed of the same name. Maes must be counted among the great artists that Holland has produced.

## FAMILY GROUP

Naïve grouping of a family of Dutch people. The husband and wife look directly at the observer; he lays his left hand on her shoulder and puts his right on his bosom. The small girl sits on her mother's lap; the little boy is excitedly telling her something.

Beautifully quiet and reserved drawing of faces, heads that fade softly into a yellowish-green background, expressions dignified. Though there is no exact center of interest, and the hands are somewhat summary in treatment, each figure here is a beauty by itself and extorts admiration for its sincerity and perfect poise of workmanship.

*On canvas; height, 20½ inches; width, 17½ inches.*

*Collection: PRINCESS MATHILDE, Paris.*



NELL GWYNNE.  
SIR PETER LELY.  
1617-1680.

*cat. no. 25*





No. 25

SIR PETER LELY

ENGLISH SCHOOL

1617-1680

1.450 —

E. O'Reilly

Lely, born in Germany, educated in Holland, came to England so early in his career that he is counted a member of the English School. He was patronized successively by Charles I, by Cromwell, and by Charles II, the latter of whom appointed Lely his principal painter, and made him a baronet. The number of his portraits is large, but the pleasing color and quality of his work, with the broadening public appreciation, is steadily increasing the value of his canvases.

#### NELL GWYNNE TAKING MUSIC LESSON

The young man with a Neapolitan cap on his head, the face in half shadow, and Nell looking at the music he holds, her face in full light, form a group of amateur musicians whose simple intentness on their task is one of the subtle charms of the picture. The singing youth and lute-playing lady, each different in tone of skin and color of hair, are delightfully serious.

The two browns in her dress, and the deeper brown of his coat are splendidly painted. Observe the beautiful folds in the drapery.

*On canvas; height, 50 inches; width, 40 inches*

*Collection: J. OAKLEY MAUNDE, ESQ., England.*

390 —

## JOB BERKHEYDEN

*E. O'Reilly Agent.*

DUTCH SCHOOL

1638-1693

Berkheyden or Berck-Heijde was born in Haarlem. From earliest youth he was devoted to landscape painting. His brother Gerrit encouraged him in his work. He always enriched his landscapes with small figures. "His careful study of nature enabled him to give an appearance of air and sunshine to his pictures, producing a very agreeable effect." He met with great success both in Germany and in Holland. He was accidentally drowned in a canal at Amsterdam. Good examples of Berkheyden are found in the museums of Amsterdam, Berlin, and Dresden.

## DUTCH LANDSCAPE

A country seat in Holland with high gabled buildings seen through the trunks of stately trees. A stone bridge over a canal carries the road on which horses, and a man in a dull red coat on a dapple gray horse, are moving away from the spectator. A couple of boors are on the left foreground; to the right opens up the arable land with a village spire in the distance.

Sunlight falls unevenly on road, buildings, a flock of sheep beyond the canal to the right, bringing out the white haunch of the horse, the dog behind, the figures on the bridge. Fine sky full of cumulus clouds; delicate painting of foliage, agreeable distribution of soft light and shade. A charming landscape, painted with great repose and distinction.

*On canvas; height, 19 inches; width, 23½ inches.*



GEORGE IV.  
SIR WILLIAM BEECHEY.

1753 - 1839.

*cat. no. 27*





No. 27

SIR WILLIAM BEECHEY

ENGLISH SCHOOL

1753-1839

575

*L. A. Lanthier.*

Beechey, originally intended for the legal profession, soon entered as a student in the Royal Academy. Portraiture attracted him from the very first. He was much patronized by George III, and at the age of forty was made portrait painter to Queen Charlotte. "In his portraiture of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading."

#### GEORGE IV, WHEN PRINCE OF WALES

British painters of the late eighteenth and early nineteenth centuries had a taking way of painting the powdered hair which was still in vogue. Sir William Beechey understood how to melt these grays into the darker background. Here we have also rich effects from the dark blue coat edged with gold braid and the salmon-colored waistcoat which peeps along with the lace tie from the open coat.

The darkened upper lip clean shaved, the dent in the chin, the double chin and curling lips give this prince a decidedly individual character.

*On canvas; height, 30 inches width, 25 inches.*

*Collection: G. A. DORRITY, Birkenhead, England.*

## 785 — NICHOLAS LANCRET (SCHOOL OF)

FRENCH SCHOOL

EIGHTEENTH CENTURY

*J. Schottenheim*

Lancret, the follower and later the pupil of Watteau, painted the decorative Fêtes Champêtres and Galantes, which are so attractive by reason of their grace and color, and which adapt themselves so harmoniously to the Louis XV and Louis XVI rooms so much in vogue. This example was painted in the time of Lancret and is fully worthy of his brush, yet we think it more conservative not to attribute it direct to him, but rather to ascribe it to his School.

## FÊTE DE FAMILLE

An afternoon reception on the grounds of some great country place in which the architectural part, consisting of a high terrace with balustrade and urns, recalls the terraces inside the garden of the Tuilleries. It is a family fête in which children are present. Two girl children and a dog chasing a butterfly are in the foreground.

A golden light falls on the central group consisting of a man, in soft beret ruffled collar and wine-red coat and half-hose, who is presenting one lady to another. To the left is a woman in pink seated with a basket of fruit and at her feet a white dog.

Lovely tones in the clouds, foliage, and gowns of the women.

*On canvas; height, 28½ inches; width, 39½ inches.*

*Collection: ABBÉ BARBIER, Nancy, France.*



SCHOOL OF LANCRET.

XVIII CENTURY.

*Cat. no. 28.*



No. 29

JEAN BAPTISTE SANTERRE

FRENCH SCHOOL

1658-1717

325—

*J Ralston*

Santerre, the pupil of Bon Boulogne, painted comparatively few works. Two of his pictures, one a lady's portrait, are in the Louvre gallery. "His portraits are carefully designed and harmonious in color." Most of his pictures have been engraved.

#### LADY WITH MASK

A young woman, with her hair powdered snow white, stands near the conventional column and curtain, dimly seen in the background, and turns her face to the spectator, having just removed a black mask.

Dressed in a black velvet dress with puffs on the shoulders, her gown is further embellished by slashes on the shoulder puffs and upper arm, through which the red silk lining shows. Gold braid about the neck of the low-cut waist, the edges of the slashes, etc., forms a rich contrast to the black dress.

Firm gaze from eyes, rich lips, solidly modeled features. The moment chosen is the unmasking after a dance, or just before a supper, such as one reads of in Shakespeare.

*On canvas; height, 33½ inches; width, 26 inches.*



## 475— WILLIAM HOGARTH

J. Neale, Agent ENGLISH SCHOOL

1697-1764

Hogarth, the school-teacher's son—"the first man of genius in the native British School"—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is too well known to need comment. It is very unequal, but at its best his pictures possess an abiding charm.

## ALEXANDER POPE

In a dull red coat, loosened at the neck so as to show the chest, sits the lame arbiter of poetic lore, who, at Twickenham-on-Thames, made Latin Horace his model. A wonderful green velvet turbanlike cap embroidered in gold covers Pope's head, which is cropped for the sake of the big perukes then in fashion.

Fine masculine broad painting by this reviver of British Art. Observe the boldness of line in the straight right angle formed by the left elbow; also the excellent craftsmanship in the melting of the olive velvet turban in the dark gray background.

Pope is shown in negligée holding a sheet of paper and turning his face to his left, as if reading aloud to a friend.

*On canvas; height, 26 inches; width, 21 inches.*

*Collection: MISS HOGARTH, a relative of the family.*



ANTONIO CANALETTO.

1697-1768.

*cat. no. 31*



No. 31

ANTONIO CANALETTO

ITALIAN SCHOOL

1697-1768

900 —

*Duryea & Potter*

Canaletto was the pupil of his father, a decorator and scene painter. After an apprenticeship at theatrical decoration and study in Rome, Canaletto returned to Venice and devoted himself to painting Venetian views, "which, for their great truth to nature and for their extraordinary effect, perspective and color, met with immense success, and are still most highly esteemed." The principal public galleries of Europe possess works of this master.

#### A CANAL IN VENICE

Marine with plenty of soft pale sunlight and feeling for perspective. On the left is the Dogana, or custom house, with the domes of Sta. Maria della Salute behind. This part of the Grand Canal has changed greatly since the picture was painted. The houses on the right hand have also been largely rebuilt and improved in architecture.

Very curious ancient view of this celebrated spot, a historic document which would be greatly valued by the Venetians.

Mellow tones with primitive architectural drawing. Good painting of gondoliers and sailors.

*On canvas; height, 36 inches; width, 47½ inches.*

JAN VICTOORS

DUTCH SCHOOL

1615-1670 (1620-1672)

Victoors was a scholar of Rembrandt, working in the master's studio from 1635 to 1640. Little is known of his life. Some of his finest historical works have been attributed to Rembrandt. His portraits are full of character and strength.

A DUTCH GENTLEMAN

A fine type of the man who made Holland famous for her commerce and colonies, her learning, wealth and high civilization. This is a portrait of a syndic or burgomaster, a gentleman yet a plain man, as his simple collar and cuffs, his unadorned gloves prove. The modeling of eye sockets, cheeks, nose and chin is masterly. The black hat melts finely into a plum-colored curtain. Observe the splendid flesh painting in the face and the individuality of the sitter expressed by the brows, one being considerably higher than the other. It is a rugged visage that holds the attention and inspires confidence in the man. The gesture of left hand to breast undoubtedly refers to the portrait of his wife by Victoors which follows. It is a naïve expression of conjugal attachment.

*On canvas; height, 40½ inches; width, 33½ inches.*

*Collection: RUSHTON HALL, Northampton, England.*







JAN VICTOORS.

1615 - 1670.

cat. no. 32



JAN VICTOORS.

1615 - 1670.

cat. no. 33



## JAN VICTOORS

625—

DUTCH SCHOOL

1615-1670 (1620-1672)

*L. A. Lanthier*

Victoors was a scholar of Rembrandt, working in the master's studio from 1635 to 1640. Little is known of his life. Some of his finest historical works have been attributed to Rembrandt. His portraits are full of character and strength.

## A DUTCH LADY

A Dutch matron between thirty and forty, soft in modeling of mouth and chin, candid eyed and but little given, it is clear, to the pomps and vanities. Yet her severe cambric doubled collar is a trifle wide, and underneath is a double row of pearls. A large curious pin fastens the collar in front. Fine lace is seen in the cuffs, and her left hand lies on an ostrich feather fan. The dark blue velvet dress sets off very well her blond curling hair and fresh complexion.

She is entirely different in character from her husband, but not less individual in her way. The two portraits are types of Dutch people of the wealthy class who may be found in Holland to-day.

*On canvas; height, 40½ inches; width, 33½ inches.*

*Collection: RUSHTON HALL, Northampton, England.*



625 —

## PIERRE VALENTIN

*Mrs. M. J. Brown*

FRENCH SCHOOL

1600-1634

Comparatively little is known of the life of Valentin. When very young he found his way into Italy. The paintings of Caravaggio had a strong influence on him. The scenes most congenial to Valentin are those representing gamesters, musicians, gipsies, etc. Examples of his works are found in the principal galleries of Europe, especially in the Hermitage and in the Louvre, and they are greatly prized by art-lovers.

## THE CARD-PLAYERS.

A young man, in a colored coat and dull red cloak over his arm, shows four cards to a comely young woman in pale pink dress, low neck. She leans against him and puts her right hand on his arm as if to stay him from his next play. A square ruby is in the ring on her little finger.

The light of an unseen candle throws a powerful glare on these two faces and glistens on the gold and silver coins which lie on the brown tablecloth. The large silver coin appears to be English. It has a cross and a lion.

Hard, firm painting and robust drawing in the faces. Agreeable combination of red, brown, and pink. Striking in composition and in execution.

*On canvas; height, 34 inches; width, 28 inches.*

*Collection: DEPASSÉ, Paris.*



THE CARD-PLAYERS.

PIERRE VALENTIN

1600 - 1634.

*cat. no. 34.*



## PIERRE MIGNARD

FRENCH SCHOOL

1610-1695

600 —

*Durieux & Pottier*

Although intended by his father for the medical profession, Mignard showed such an early passion for art that he began as an art student at the age of twelve. After various instruction in France, principally in the studio of Vouet, he set out for Italy in 1635, where he remained twenty-two years. Recalled to France in 1657 by royal command, he was largely patronized by Royalty and by all the court beauties.

## DUCHESS DE BOURGOGNE

A princely luxury is shown by this grande dame in her dress and jewels. Not content with the rich lips and attractive contours nature gave her, she must wear an ermine-lined cloak covered with Bourbon lilies, so that no one shall forget her lineage. At her ears are pearl drops of immense size, and over her shoulder runs a chain of great cabochon rubies alternating with big round pearls. Her hair is a creation of the court coiffeur; and the painter has sought to give her a mingled air of virginal sweetness and royal condescension. In the dark background one can still distinguish the feathers which completed this gala toilette.

*On canvas; height, 29 inches; width, 23½ inches.*

425—

CAMILLUS HONE

*E. O'Reilly, Agent*

ENGLISH SCHOOL

1745-1837

Camillus was the younger son of his more famous father, Nathaniel Hone. He would, no doubt, have achieved very great reputation if he had not given up painting for a government appointment in Dublin. Hone exhibited in the Royal Academy from 1775 to 1780, and then practised portrait painting for a few years in the West Indies.

### PORTRAIT OF A BOY

A child of cavalier parents, this young scion of a distinguished family wears his slashed and frogged blue coat—a blue softened by age to a steel gray—and his deep lace collar with perfect ease. He gazes intently from the canvas with a look older than his years. His left arm is around the neck of his setter dog, out of whose eyes comes a rarely intelligent gaze.

Delightful family portrait, easy and natural in style.

*Signed, upper left, C. HONE, pinxit, 1778.*

*On canvas; height, 30 inches; width, 25 inches.*





THE LOCK.  
JOHN CONSTABLE.  
1776 - 1837.

*Cat. no. 37.*



No. 37

JOHN CONSTABLE

6.200

ENGLISH SCHOOL

1776-1837

*F. Nella (V) Agent*

Constable, the son of a wealthy miller, had great difficulty in obtaining the consent of his father to pursue his natural bent for art. From the very beginning he devoted himself to landscape painting, and the multitude of his sketches preserved in the South Kensington Museum attest his industry and genius. His work was not adequately appreciated in England until 1824, when three of his examples were exhibited in the Paris Salon. The French commissioners greatly admired these canvases, and were astonished at their power. The King of France awarded Constable a gold medal. This attracted the attention of Constable's countrymen to his superior merit. There is a steadily growing number of art-lovers who regard Constable as by far the greatest landscape painter that England has produced.

### THE LOCK

Scene probably on the river Stour in England.

A barge has been floated into a lock and the lower gate closed. Now the lock-keeper is engaged in letting in the water from the higher level while the bargee hauls the boat nearer the gates through which the water already begins to spout. On the left is a single oak; to the right two horses and some trees. The distance is a typical English river scene with square church tower and steeple.

Quick broad brushwork, agreeable tones, a great work of the master.

*On canvas; height, 23 inches; width, 29 inches.*

*Collection: MR. SANDERSON, Bullers Wood, Chiselhurst, England.*

*Collection: COLONEL ELLIS, London.*

3.800 — JEAN MARC NATTIER

FRENCH SCHOOL

1685-1766

*Dr. Coffin*

Nattier's father was an excellent portrait painter, his mother a miniaturist of distinction. Soon winning reputation as a portrait painter, he was, in 1716, taken to Amsterdam to paint the picture of Peter the Great, then sojourning in Holland. In 1718 he was received into the Paris Academy on the strength of an historical painting. Thereafter, however, he devoted himself exclusively to portraiture, being largely patronized by the beauties of the Court of Louis XV. In the last few years the extraordinary decorative quality of his work has been recognized, and the prices of his pictures have been most rapidly advancing.

## LA DUCHESSE DE CHATEAUROUX

During the reign of Louis XV classicism produced some strange effects among the portraits in oils and marble. It was naturally reflected in the masques, costume balls, and pageants, and the grandes dames of the court must need have themselves reproduced as goddesses. The Duchess of Chateauroux was one of several sisters who enjoyed temporary eminence because Louis Quinze showed them favor. Behold her as Diana with a sickle moon in her curly locks, a leopard skin slung across her soft white shoulder, a bow in her tender hands. All is softness. The main traits suggest Venus as well as Diana, for her mouth itself is curved like Cupid's bow.

Excellent drawing of face, chin and neck; tender brushwork; fine tones in the waist material falling from the left shoulder, and in the dark blue gown visible below the leopard's skin.

*On canvas; height, 36 inches; width, 29 inches.*

*Collection: COUNT D'EPINE, Paris.*

*Collection: BARON CHRISTIANI, France.*



JEAN MARC NATTIER.  
1685 - 1766 .





No. 39

PHILIP WOUWERMANS

DUTCH SCHOOL

1614-1668

500 —

*J. Secker*

Wouwermans's father was a mediocre painter and his first teacher. Then he studied in the studio of Jan Wijnants. At the age of nineteen he eloped with a young woman, marrying her in Hamburg. By 1640 he had returned to Haarlem, where he seems to have spent the rest of his life. Although he died at the age of forty-nine, he produced a considerable number of works. "His popular reputation depends chiefly on his horses," but he was "a natural colorist, and as a technical painter he has had few equals."

AT THE INN

Lively scene of arriving and departing guests in front of a tavern over whose door grows an old vine stock, thus proclaiming that the place is one for refreshment.

The cavalier, who is about to mount his horse and holds it by the bridle, turns to a lady who has just ridden up and bows low to her with a sweeping gesture of the hand that holds the broad feathered hat.

The center is held by a superb little figure of a cavalier in a red coat on a white horse who puts his right arm akimbo. His companion has his foot in the stirrup and turns his head to speak to some one in the tavern.

Beautiful painting of two boys wading in a pond in the foreground, two chickens and two dogs. Tender soft tones, lovely delicate colors in animals and clothes.

*On canvas; height, 12½ inches; width, 17 inches.*

*Collection: PRINCE SCIARRA.*

400 — ALLAN RAMSAY

*E. O'Reilly Agent,* ENGLISH SCHOOL

1713-1784

Ramsay, born in Edinburgh, first studied in London, and then in Italy. On his return from Italy he first established himself in Edinburgh. In 1762 he settled in London, where he painted the portrait of George III, whose special patronage he enjoyed for many years. Being a good linguist and an accomplished writer, he was in touch with the literary men of his time and painted their portraits with very considerable ability.

## HORACE WALPOLE

Readers of Walpole's diary will conclude that he was a prudent man of the world who possessed a good measure of artistic taste. This youthful portrait shows a determination not to err on the side of ornament. It is that of a young gentleman sufficiently content with himself who will not be guilty of foppery but knows that simplicity in dress means good breeding. The ship in the offing may represent his first trip to the Continent. On the table by his side is a round box, open. His dark blue coat has no gold buttons and his collar and cuffs are fastidiously plain.

Large planes in the handling of the face, sincere and well-balanced intelligence in the expression.

*On canvas; height, 35½ inches; width, 28½ inches.*

*Collection: J. DAVIS, London.*



DAVID TENIERS AND A. BREUCHEL.  
1610 ~ 1690 — 1617 ~ 1675.

*cat. no. 41.*





No. 41

DAVID TENIERS

1610-1690

AND

AMBROISE BREUGHEL

1617-1675

700 —

*J Neale agent*

Of David Teniers we speak elsewhere. Ambroise Breughel was a painter of flowers and of landscape. He was Director of the Antwerp Academy from 1653 to 1670. Occasionally he coöperated with David Teniers in the creation of paintings similar to this example, he painting the landscape and Teniers sketching in the figures.

#### LANDSCAPE WITH CASTLE

Decorative picture with small full-length portraits, greatly relished in Holland and England during the seventeenth and eighteenth centuries, representing a Dutch gentleman with his falcon and wife and daughter. Behind him stands a youth with a brace of greyhounds; over his shoulder a hare which the falcon and hounds together have overtaken.

The wife in red overgown stands to the left; beside her a much younger woman in a broad hat who looks at the older woman—whether mother or sister—with an intent gaze.

The landscape by Ambroise Breughel has the spacious distance and reposeful horizontal lines which add so much to the quiet of the scene. Doubtless this gentleman owns the residence which peeps from the grove in the background. It is afternoon; two ducks are winging their way over the surface of the stream and others are high in air.

Broad and confident brushwork, low notes of color, in which dark blues predominate.

*On canvas; height, 34½ inches; width, 47½ inches.*

*Collection: JOHN EMMERS, Holgate Terrace, York, England.*

310 —

## ROBERT TOURNIÈRES

FRENCH SCHOOL

1676-1752

*J. H. Keeble.*

Tournières, born in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a portrait painter, and in 1735 he was made professor. He was a favorite of the Regent of Orleans, who frequently visited his studio. Several of his works have been engraved.

## FRANÇOIS MOUCHARD, KNIGHT AND ARMORER

Portrait of a French gentleman whose expression is benevolence itself and something more; there is art and there is the tolerance of the man of the world. The yellowish-brown velvet coat is richly edged with appliqué gold braid in an agreeable pattern, and the big cuffs have large glass buttons with enameled designs.

Snow-white wig and fall of rich lace from the white stock, ruffled cuffs, a white quill and a letter folded in the old style and sealed in red, make a very simple but effective color scheme. The background is dark brown below to almost black above. Beautifully drawn face and hands.

It is a picture that grows on one with gazing—in its way a masterpiece.

*On canvas; height, 39½ inches; width, 32 inches.*



SARAH SIDDONS.  
SIR WILLIAM BEECHEY.  
1753 - 1839.

*cat. no. 43*



SIR WILLIAM BEECHEY

1.200 —

ENGLISH SCHOOL

1753-1839

*E O'Reilly agent.*

Beechey, originally intended for the legal profession, soon entered as a student in the Royal Academy. Portraiture attracted him from the very first. He was much patronized by George III, and at the age of forty was made portrait painter to Queen Charlotte. "In his portraiture of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading."

## MRS. SARAH SIDDONS, THE FAMOUS ACTRESS

Many times was Mrs. Siddons painted by the fashionable portraitists of her day. Her wide acquaintance with artists gave her weight as an arbitress of the arts in the London social world. To have her sit for him was a distinct advantage to the favored artist, and many a reputation, as we know through Haydon's biography, was made after Mrs. Siddons had nodded approval to a picture in her own majestic way.

This is a personal record of the woman rather than a picture of the actress. A volume of poetry in her left, with the index at the page where she has interrupted her reading, a plain turban round the hair, the simplest possible of housewifely gowns betoken a great personage away from the footlights. Broadly and easily painted is the soft scarf that passes round the neck and encircles the waist with a big bow behind. Clear, intelligent and penetrating gaze.

*On canvas; height, 30 inches; width, 25 inches.*

*Collection: LEGER, London.*



## 350 — DON ALONSO MIGUEL DE TOBAR

SPANISH SCHOOL

1678-1758

*Murillo & Potter*

Tobar was the best follower of Murillo. He was court painter to Philip V. Many of his works have been attributed to Murillo. "In coloring he imitates Murillo closely and happily; he selects faces of the same expression, and draperies of the same studies; and in his more elaborate efforts he falls short of his model in little except his inimitable roundness of forms and absence of outline."

## CHRIST-CHILD AND ST. JOHN

Strongly marked Spanish countenances are seen in this little group of children and angels. Although the child in a pale lilac robe has no halo, it is the figure of the Christ, and the smaller boy half kneeling is St. John the Baptist. He has a ragged brown covering and carries a cross with streamer. Behind the little St. John a lamb raises its head as if to the group of winged nude angels in the clouds. One tree appears on the right. To the left front is a basket with apples and grapes, the offering of the little friend.

The Christ-child has a somewhat feminine look in face and figure. He bends forward as if to prevent St. John from kneeling to him.

Sweet and delicate colors in a narrow gamut. Strong influence of Murillo, but softer outlines and tones.

*On canvas; height, 43½ inches; width, 27¾ inches.*

*Collection: SEÑOR NAVAS, Madrid.*



"LE GLOUTON".  
JEAN B. PATER.

*cat. no. 45.*



## JEAN BAPTISTE JOSEPH PATER

FRENCH SCHOOL

1695-1736

*775—  
Duryea & Potter,*

Pater, the son of a wood-carver, was taken to Paris, while still young, to continue his art studies. There he became the pupil of his fellow-townsmen Watteau, until the irritability of the latter caused a separation. When, however, in 1721, Watteau felt that his end was near, he again sent for Pater and gave him his best instruction and parting inspiration. In 1728 he was received into the Academy. The fame of Pater is linked with that of Watteau and Lancret, and the prices of his works are rapidly advancing.

## “LE GLOUTON”

The rollicking, Rabelaisian composition is a delicious scene of broad humor from the old comedy. The Glutton, having eaten all but the head of the sturgeon, has to be forcibly prevented from devouring that. A servitor is trying to remove it at the order of the physician. Fearing the results of his excesses, the apothecary and his assistants rush in, while a maid on the right mixes a medical potion. Lovely tones of brown, pale blue, and robin's egg green. Animated action, rapid yet masterly brushwork.

The painting has been engraved, with the following quaint rhymes, in the Old French, attached:

“Un Glouton, opulent, qui faisoit ses delices  
De remplir à grands frais son ventre spacieux,  
Et de voir entasser à différents services  
Sur sa table des mets friands et précieux,  
Ordonne qu'à souper pour lui seul on appreste  
Un Eturgeon auquel on n'ôte que la teste.  
Il soupe; mais bientôt il créve, il n'en peut plus,  
L'Apothicaire en vain lui donne maint clistère,  
Tous les secours de l'Art deviennent superflus.  
Ah, dit-il, si mourir est un point nécessaire,  
Pour m'en dédommager, sans faire de façon.  
Qu'on m'apporte à l'instant le reste du poisson.”

*On canvas; height, 18½ inches; width, 21½ inches*

*Collection: DEPASSÉ, Paris.*

2000 — ANGIOLO ALLORI, BRONZINO

ITALIAN SCHOOL

*E O'Reilly agent,*

1502-1572

Bronzino, born near Florence in the golden time of the Renaissance, stands out as one of the great portrait painters of the sixteenth century. He painted the great nobles of his time, especially Cosimo I, Grand Duke of Tuscany, and many of his court. Fine examples of his work are contained in the museums of Florence and Dresden, and in the National Gallery of London.

## AN ITALIAN PRINCESS

Powerful and sculpturesque portrait of a beautiful young Venetian woman, who wears a chain of amber links once round her neck and depending over the breast, where she fingers it with a slender tapering hand. Her brown hair is braided tight and wrapped close to her head. Two chains in the Greek fashion over the top of her head may fasten a net behind. One sees the network faintly between the chains. A very fine gold chain under the amber links disappears below the bodice, perhaps ending in a miniature or a charm. The quiet colored gray dress has thick puffs over the shoulders and sleeves to the wrist. A transparent undergarment open at the throat covers shoulders and bosom. Her only jewels are two big pear-shaped pearls at her ears. Candid and intelligent, the young girl is imposing through the calm, clear look from her gray eyes.

*On panel; height, 27½ inches; width, 22½ inches.*

*Collection: PRINCE SCIARRA.*





AN ITALIAN PRINCESS.  
ANGIOLO ALLORI BRONZINO.  
1502 ~ 1572.

*cat. no. 46.*



No. 47

CARRENO DE MIRANDA

SPANISH SCHOOL

1614-1685

450 —

*J. W. Crumrine*

Carreno soon won recognition by his talents, and was specially patronized by Philip IV, who employed him in several important fresco works, and nominated him as his court painter. "His coloring was, in tenderness and suavity, perhaps superior to that of any painter of his country except Murillo."

#### YOUNG PRELATE IN RED

In looking at pictures by Vibert and other moderns who paint red-clothed ecclesiastics one often misses the extraordinary tones of old masters. A portrait of a young ecclesiastic like this by the Spaniard Miranda is a feast for the eyes. Though mitre and cloak and curtain behind the head are of the same tone of red, yet in each case a difference can be observed owing to the difference in texture.

Rich lips, peculiarly shaped nose, long upper lip offer a pronounced type of man. The expression is mild and engaging.

*On canvas; height, 31 inches; width, 24 inches.*

## RICHARD WILSON

ENGLISH SCHOOL

1714-1782

325—  
*S. Ralston.*

Wilson, the son of a clergyman, first practiced portrait painting with considerable success. Going to Italy, he there painted some landscapes which were so strongly commended by brother artists that it determined him to make landscape painting his life work. He had a long struggle with poverty, and never during his lifetime achieved the success he deserved. It is only in late years that his superior merits have come into public recognition.

## AN ITALIAN LANDSCAPE

A landscape from the lower Tiber perhaps, but more probably not a literal transcript of any one spot. In the foreground an animated discussion goes on between four men, one of whom examines a stone with a carved relief. To the left sits a man drawing the monument before him, perhaps part of some ancient bath. On the river's edge three men bend as they track a boat concealed by the bank. To the right is a clump of trees with long pendant moss.

Mellow pearly distance with white clouds melting. An ideal landscape which expresses the movement of British art prior to the Revolution.

*On canvas; height, 26 inches; width, 40 inches.*

*Collection: REV. M. PALMER, Portland Place, London.*



JOHN OPIE  
1761-1807.

cat. no. 49.





JOHN OPIE

ENGLISH SCHOOL

1761-1807

1.050

*J. D. Grimshaw*

Opie, the son of a carpenter who desired him to follow his trade, was so filled with the love of drawing that nothing could divert him from the life of an artist. At nineteen he came to London, where he soon won success, painting not only portraits but domestic and rustic subjects as well. In 1806 he became Professor of Painting at the Royal Academy. Good examples of his work are found in the National Gallery and in the National Portrait Gallery of London.

## GIRL AT THE WELL

Large decorative figure of a country girl in dull red skirt and a short-sleeved long-necked jacket. She is carefully posed by a square well-curb, leaning her left elbow on the stone and the back of her left hand delicately against her cheek. Fine eyes and a Cupid's bow for a mouth; a half smile and an arch look give animation to this figure. Notable is the disposition of the large color masses—the rose jacket and the well-head, the simple big jar to the right, the tree trunks to the left. It is a picture which holds its own from a great distance. There is vivid, strong coloring here, and a composition almost sculptural.

*On canvas; height, 56 inches; width, 44 inches.*

*Collection: R. S. SMITH, London.*

650 —

## ANTONIO MORO

DUTCH SCHOOL

1512-1578

*Durycan & Potter.*

Moro, called also Mor, Moor, and More, was born at Utrecht. After studying with Jan Van Scorel, he went to Italy. On his return to Holland, he first devoted himself to an imitation of the style of Holbein. Being recommended to the Emperor Charles V, he went to Spain in 1552, where he painted the portrait of Prince Philip (afterwards Philip II) and many members of the royal household. The Emperor sent him to England to paint the likeness of Queen Mary, when he also painted the famous portrait of Sir Thomas Gresham, now in the National Portrait Gallery. Moro's works are highly esteemed by all art connoisseurs, and are found in the principal European galleries.

## A GENTLEMAN OF RAVENNA

A noble citizen of Ravenna, whose titles to distinction are set forth in a pompous inscription, interests not so much because the Venetian Senate appointed him, in 1541, to receive the High Pontiff of his day on a visit to Ravenna, nor because he was *persona gratissima* to the Dukes Gonzaga, but because he has an intelligent face, and was painted by the great Anthony Mor.

Next to the simple, earnest look and unpretending gesture, we may admire the admirable painting of eyes, hair, and ruffled collar. A slight stiffness in the drawing of the hand belongs to the period—after 1541 and before 1545.

Splendidly decorative is the suit of nearly full armor, worn partly under and part over a dark wine-red coat of velvet. Observe the gold hilt of his sword and the peculiar shape of the gold buttons. Antonio Moro painted other gentlemen in iron suits, such as "A Knight of Malta" in the Museum at Vienna.

*On canvas; height 52 inches; width, 37 inches.*

*Collection: EMILE GAILLARD, Paris.*



FÊTE CHAMPÊTRE.  
BONAVENTURE DE BAR.  
1700 - 1729.

*Cat. no. 51.*





## BONAVENTURE DE BAR 700 —

FRENCH SCHOOL

1700-1729

*Seeley*

The tremendous values which are now placed on the works of Watteau have called attention to those of his followers who were imbued with his style and beauty of color. Among these, Bonaventure De Bar is gradually rising more and more in public appreciation. His life was brief, and few details have come down to us. He was received as a member of the French Academy in 1728. The records show that two of his paintings in the style of Watteau were publicly sold as early as 1737.

## FÊTE CHAMPÊTRE

Brightly dressed men and women enjoying themselves in a park, strongly suggestive of Italian landscape architecture. The composition uncommonly extended, running from the lady in black, who seems a portrait, to the seated man in a red cloak, who is the sixteenth figure in the scene.

The style of Watteau is very well imitated and a certain originality added. The composition resolves itself into three parts, one group to the left, another to the right, and a third central but a little to the rear. That on the right enjoys the dancing of two figures, of which the man with the castanets is the livelier. In the rear, young men and women with mandolins are singing and playing. The scene is such as Boccaccio imagined for his young people. A painting full of decorative charm.

*On canvas; height, 42 inches; width, 60 inches.*

1,400 — JUAN B. M. DEL MAZO

*Especially against* SPANISH SCHOOL

1610-1667

Mazo, born at Madrid, entered the studio of Velasquez, and became his son-in-law. He followed closely in his master's footsteps. "Mazo was an admirable portrait painter; his pictures resemble very closely those of Velasquez—the same rich color and fine treatment." At the death of Velasquez, Mazo was made painter in ordinary to King Philip, which post he also occupied under Charles II.

## A SPANISH GRANDEE

A splendid bit of decoration is this canvas just as it is, without regard to subject or painter. The black cloak sprigged with gold, similar to the black gold sprigged body coat and short hose, is wound around the grandee's lower body below the arm and comes over the left shoulder and down in front. Across the waist and on the uplifted left arm, where that is held akimbo the lining of this cloak is seen. This lining is a lovely old rose color, darker in the shadows. Corresponding is the color of the stockings, and close, if not identical, the color of the tablecloth, where his right hand rests. Add to this the ostrich feathers of his beaver on the table and the rose-red curtain above, and it must be confessed that few of the great masters have hit a finer color scheme.

Firm and slightly insolent, the young aristocrat with his natural curling brown hair, small mustache, and tip of goatee under the lip makes an unusual and most attractive picture.

*On canvas; height, 82 inches; width, 47 inches.*

*Collection: T. GATTI, Paris.*



COUNTESS OF BERKELEY.  
SIR JOSHUA REYNOLDS.

1723 ~ 1792.

cat. no. 53.



No. 53

SIR JOSHUA REYNOLDS

2.350 —

ENGLISH SCHOOL

1723-1792

*Duryea & Potter*

Reynolds is acknowledged as the greatest of all English portrait painters. His life was one uninterrupted artistic triumph. Whether as the President of the Royal Academy, or as the writer of the famous "Discourses on Art," or as the intimate friend of Dr. Johnson, of Oliver Goldsmith, and of all the great Englishmen of his time, he stands out as a leader of men and as a shining ornament to the art profession.

#### ELIZABETH, COUNTESS OF BERKELEY

Rich, splendid coloring in the portrait of a character. A strong, capable woman is this lady with fine dark eyes and ripe lips, tiny pink ears and taper fingers, who turns almost profile and looks off to her right. The brown hair, with one small dark red rose set in front, contrasts strangely but attractively with the almost black eyebrows. Under the soft wine-red scarf knotted about the neck is a simple velvet ribbon, and the white satin cloak thrown over her shoulders is trimmed with fur. Hands and laced sleeves are painted with little attention to detail, as was Sir Joshua's custom. A beautiful example of the work of this great artist.

*On canvas; height, 30 inches; width, 25 inches.*



1.750 — JAN WIJNANTS

DUTCH SCHOOL

1615-1679

J. James

Wijnants, born at Haarlem, was one of the principal founders of the great Dutch School of Landscape Art. He is said to have been the teacher of Philip Wouwermans and of Adriaan Van de Velde, but little is really known of his life. He died in Amsterdam. In the rendering of sky and landscape he was a master of the first rank, but he had little facility in the painting of figures and animals. These were generally added to his pictures by other eminent artists. He is well represented in most of the leading European galleries.

### CHÂTEAU DE CLÈVES

What first attracts in this picture is the soft cloud masses, then the delicate feeling for movement in the distant hills; after that we begin to appreciate the noble proportions of a castle which at one time, doubtless, had its moat and drawbridge and still retains the round tower of feudal times.

It is a very peaceful scene now. The peasant woman and huntsman with dogs and guns in the foreground, the reapers forming stacks in the middle distance, the man on a white horse approaching by the road, and the little figures before the castle, help to carry the perspective. A soft, pale golden sunlight falls from left to right across the scene; well-studied trees in groups to right and left frame the view.

*Signed, lower right, J. WIJNANTS, 1675.*

*On canvas; height, 33 inches; width, 40 inches.*



CHATEAU DE CLÈVES.

JAN WIJNANTS

1600-1670

*Cat. no. 54.*



## SIR PETER LELY

ENGLISH SCHOOL

1617-1680

725 —  
G. H. Keble

Lely, born in Germany, educated in Holland, came to England so early in his career that he is counted a member of the English School. He was patronized successively by Charles I, Cromwell, and by Charles II, the latter of whom appointed Lely his principal painter, and made him a baronet. The number of his portraits is large, but the pleasing color and quality of his work, with the broadening public appreciation, is steadily increasing the value of his canvases.

## DUKE OF MONMOUTH

Powdered hair and sweet young face make a piquant contrast in this brilliant bit of color, decorative in an extraordinary degree. The young son of the king has brown eyes. He wears a superb long skirted coat of gold brocade lined with blue silk; and at wrists and neck there is costly lace. Beautifully modeled are his little pink hands; with the left he makes gesture of amity to his greyhound, only the head of which appears as he looks up at his master. A red cloak is draped in an elegant fashion from the shoulders, and, after falling behind, is brought up in front and held by the right hand, the elbow of which rests with equal elegance on the base of a column. Background a brownish shadow tint which harmonizes with the soft colors. Bold yet lovely color scheme carried out in a masterly fashion.

*On canvas; height, 32½ inches; width 25½ inches*

725 — WILLIAM HOGARTH  
 L Ralston ENGLISH SCHOOL  
 1697-1764

Hogarth, the school-teacher's son—"the first man of genius in the native British School"—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is too well known to need comment. It is very unequal, but at its best his pictures possess an abiding charm.

#### THE ARTIST'S SISTER

In Hogarth's pictures we have a reflection of the Puritanical frame of mind which had a chance for expression under the Commonwealth and was to a large extent supplemented at the Restoration. He represents the British middle class in its stubborn attitude toward the luxury of the upper class which reappeared with Charles II.

Severity and sweet candor, which suit well the famous British moralist in paint, mark this portrait of the young lady. There is a fascination in the very exaggeration of simplicity in the portrait. Two pearls in a brooch are the only concession she has made to the feminine love of dress. Beautiful painting of the whites.

*On canvas; height, 30 inches; width, 25 inches.*

*Collection: MR. LAMB, Beaumont Hall, near Lancaster, England.*





WILLIAM HOGARTH.

1697-1764.

*cat. no. 56.*



GEORGE MORLAND

ENGLISH SCHOOL

1763-1804

700—

E. Orleby agt

Morland's father and mother were both artists, and his own art instruction was so successful that he began exhibiting at the Royal Academy when he was fifteen years of age. He produced a great number of works, which, by reason of the growing demand, are becoming increasingly valuable. He produced a few portraits, some very successful pictures of children at play, but his fame rests principally on his examples in which animals—pigs, horses, cows, and sheep—are introduced.

#### LOOKING AT THE PIGS

The weatherbeaten oak beloved by this artist, the bent rustic, and above all the pigs, are so often found in his pictures that they have become traditional with Morland. Observe the good distribution of animal and human figures. Note also the extraordinary handmade barrow which also seems to do duty as a trough.

The sky of robin's egg blue, the crisp-edged white clouds, and the rich tones in the pink and black swine are further signs of Morland. He was the first Englishman who dared celebrate the pig.

*Signed, middle right, "G. MORLAND."*

*On canvas; height, 25 inches; width, 30 inches.*

*Collection: MR. ENGLISH, Cranbrook, Kent, England.*

525— SIR GODFREY KNELLER

*Holland Art Gallery* ENGLISH SCHOOL

1648-1723

Kneller, after studying with Rembrandt and Ferdinand Bol, went to Italy. On his return he first settled in Hamburg, thence going to England in 1674. He soon won the favor of the court, painted nearly all the royal and noted personages of his time, was knighted in 1692, and created a baronet in 1715. On his death a monument, for which Pope wrote the epitaph, was erected to him in Westminster Abbey. It is in his "Poem to Kneller" that Dryden introduces the memorable lines:

"Such are thy pictures, Kneller, such thy skill,  
That nature seems obedient to thy will;

. . . . .  
More cannot be by mortal art express;  
But venerable age shall add the rest:  
For Time shall with his ready pencil stand,  
Retouch your figures with his ripening hand,  
Mellow your colors, and imbrown the tint;  
Add every grace, which time alone can grant;  
To future ages shall your fame convey,  
And give more beauties than he takes away."

### PORTRAIT OF KING WILLIAM III

The diary of John Evelyn has much to say of the coldness of the Prince of Orange. People were used to the debonnaire in Charles II, and complained of the formality and aloofness of the conqueror of James II.

This character is not belied by the likeness Sir Godfrey Kneller has left of him. Slightly disdainful and somewhat pensive, the founder of the new branch of British kings does not look like a man who would stoop to curry favor with any one. It is the face of a virile and forceful personality.

*On canvas; height, 31½ inches; width, 25 inches.*

*Collection: SIR ROBERT PEEL.*

*Collection: M. H. COLNAGHI, London.*



SIR THOMAS LAWRENCE.

1769-1830.

cat. no. 59.





## SIR THOMAS LAWRENCE

ENGLISH SCHOOL

1769-1830

900—

*L. A. Lawther*

Lawrence was born for success. At twenty-one the king patronized him and insisted upon his being made an extra Associate of the Royal Academy. Sir Joshua Reynolds, realizing perhaps that his mantle was to fall on young Lawrence's shoulders, helped him by teaching and with advice. When Reynolds died, in 1792, Lawrence was made painter in ordinary to his Majesty. His success as a portrait painter steadily increased with his life. Medals and public honors were showered on him. In 1815 he was knighted. In 1819 he was elected President of the Royal Academy. On his death he was buried with great pomp in St. Paul's, where he rests by the side of his great predecessor, Sir Joshua.

## PORTRAIT OF A LADY

We have here a picture that was painted by the famous President of the Royal Academy with affection; not for exhibition. It has none of the "smart" look he gave his titled sitters. Very rare is it that Sir Thomas Lawrence showed sentiment, and its presence adds great value to the canvas.

Sweet and yet slightly melancholy is the look of the charming lady with long brown curls hanging round her neck and on her bare shoulders. She wears a transparent gold band through her hair, and round her neck a single string of pearls. A dark red velvet dress completes the simple portrait, which has a singularly grave and appealing expression difficult to account for, but very attractive. It forces one constantly to ask: "Who was she? What was her fate?"

*On canvas; height, 24½ inches; width, 20½ inches*

## 400 — MARIETTA ROBUSTI TINTORETTO

Holland art gallery ITALIAN SCHOOL

1560-1590

Marietta was the favorite daughter of her famous father Tintoretto. She devoted herself to portrait painting, and her work greatly resembles that of her father. She not only painted many of the great nobles of Italy, but her fame was so great that she was invited to the court of Emperor Maximilian and to that of Philip II of Spain. Her early death prevented her reaping the full fruits of her evident genius.

## THE DUKE OF PARMA

So many artists of note have been stimulated by the vigorous personality of Tintoretto that it is highly interesting to connoisseurs to observe the work of a daughter who carried on the Tintoretto tradition with special care for the permanent quality of the painting. This canvas speaks well for her talent.

A big decorative canvas is this state portrait of a young man in a senatorial gown of plum-colored cloth, lined and edged with ermine. He has a mass of dark black hair, black mustache and goatee, large fine features and a penetrative look. The right hand slightly opened in argument indicates an orator. A portfolio on the chair behind him has metal decorations which include a coat of arms with a heraldic eagle on the shield. A shoulder piece gorgeously embroidered in high gold relief adds to the stately appearance of the man.

*Signed, middle left, FRANCISCUS QUIRINUS.*

*M. T., pinx.*

*On canvas; height, 48 inches; width, 39 inches.*

*Collection: LORD ANGLESEY, England.*



MISS E. MOORE.

JOHN HOPPNER

1758-1810.

cat. no. 611





JOHN HOPPNER

1.700 —

ENGLISH SCHOOL

1758-1810

*Lawrence agt*

Hoppner, born in England of German parents, devoted himself to art from his youth. At the age of seventeen he became a student at the Royal Academy, at twenty-one he gained the silver medal, and at twenty-five the gold medal. He soon won great recognition at Court, painting portraits of the Royal princesses. In 1789 he was appointed portrait painter to the Prince of Wales—also enjoying the patronage of the Dukes of York and Clarence. Hoppner and Lawrence were the great art-rivals of their time. Chronic ill-health pursued Hoppner, and he died at the early age of fifty-one.

## MISS ELIZABETH MOORE

Lady-in-waiting to the Duchess of York.

The lady sits in a pensive mood, with eyes turned to her right, and arms restfully cast on a table with red cover to her left, and the arm of her chair to the right. Long loose gloves of a light tan color, one drawn on to the elbow, the other held loosely in the gloved hand. Simplest "baby waist" white gown of a soft material, a blue ribbon for girdle below the breast and a chain of coral beads. Dark hair, powerful build, evidently an Irish type.

Very decorative picture cast in broad masses.

*On canvas; height, 45½ inches; width, 39½ inches.*

*Collection: MAJOR F. MOORE, grand-nephew of Miss Moore.*

725 — JAN VAN GOYEN

DUTCH SCHOOL

1596-1666

J. A. Chapman

Van Goyen is a favorite with all lovers of Dutch art. As the pupil of Esaias Van der Velde—the father-in-law of Jan Steen—the teacher of Solomon Ruysdael and of Nicholas Berghem, he came into close relations with the great painters of his time. He was born at Leyden, where he spent a large part of his life; but he went to The Hague before he was forty, where he became a member of the Painters' Guild and where he remained until his death.

## TWILIGHT ON A DUTCH RIVER

A study in grays by a master only recently understood. Twilight has almost come, and the sky is still light in the west, as a party of travellers with three horses and some country people start in a scow for a hamlet clustering round a church with big detached square belfry. Another ferryboat has just landed at the dock to the right. One sees the lantern on the slanting pole which greets the ferryman after nightfall. Incredibly slow must the ferry have been with nothing to propel it but the single oar of the sculler in the stern. But haste does not dwell in this leisurely community. The very windmill is asleep and the sails of the yacht to the left are slack. Peaceful are the kine silhouetted against the pale river, peaceful the white bulging clouds. Only a few birds on the wing over the old church.

*Signed, on last boat to the right, with monogram V. G.*

*On canvas; height, 35½ inches; width, 47½ inches.*



SIR HENRY RAEBURN.

1756 - 1823.

cat. no. 63.



SIR HENRY RAE BURN

ENGLISH SCHOOL

1756-1823

1.450 —

*John Thomas*

The life of Sir Henry Raeburn was unbrokenly devoted to portrait painting. Excepting a short time passed in London and two years of study in Italy, his days were spent in Edinburgh, where he was soon recognized as the head of the Scottish School. In 1815 he was elected member of the Royal Academy, and he was knighted by George IV in 1822. "His reading of character is peculiarly shrewd and convincing; each of his pictures has a directness, a power, and sometimes a subtlety of handling, which place his work among the finest achievements of portrait painting."

## PROFESSOR DONALD STEWART

A most interesting canvas. After one has realized that this likeness of a geologist is placed at the entrance of the celebrated Fingal's Cave on the island of Staffa, after one has noted the minerals to one side and the long staff with iron spud and point, one has to acknowledge that the simply modeled face of Donald Stewart dominates the canvas. White haired and resting from his labors, he is meditating deeply on the forces which must have worked in order that a whole section of basaltic rocks should have crystalized into such orderly ranks. Hands as well as face are carefully but broadly painted. It is a fine and serious composition.

*On canvas; height, 46 inches; width, 37 inches.*

*Collection: M. H. COLNAGHI, London.*



8000 —  
*Samuel Untermyer,*

## JEAN MARC NATTIER

FRENCH SCHOOL

1685-1766

Nattier's father was an excellent portrait painter, his mother a distinguished miniaturist. Soon winning reputation as a portrait painter, he was in 1716 taken to Amsterdam to paint the picture of Peter the Great, then sojourning in Holland. In 1718 he was received into the Paris Academy on the strength of an historical painting. Thereafter, however, he devoted himself exclusively to portraiture, being largely patronized by the beauties of the Court of Louis XV. In the last few years the extraordinary decorative quality of his work has been recognized, and the prices of his pictures have been advancing by leaps and bounds.

THE DUCHESSE DE CHATEAUROUX AND THE  
 COMTESSE DE FLAVACOURT

The Duchesse de Chateauroux, a favorite of Louis XV, had sisters as beautiful as herself, and it is one of her sisters whom Nattier has painted along with the Duchesse in this charming allegory.

The Duchesse, representing Dawn, reclines gracefully on dark brownish masses of clouds. From a classical pitcher in her right she trickles dew or morning showers. Above her brow shines Venus the morning star.

The Comtesse de Flavacourt is meant for Diana, or one of the deities fabled to have put Cupid to rout. She has stolen his bow and arrow and holds them out with her right hand, while her left is held up in admonition to be silent, lest Cupid should wake.

Exquisite modeling and lovely color scheme. Observe the bold repetition of line in the composition, alike but always different. One of Nattier's most beautiful pictures.

*On canvas; height, 29 inches; width, 35½ inches.*

*Collection: DE CAHUZAC, Château de Cahuzac, near Toulouse, France.*



WATSON & GILFILLAN

JEAN MARC NATTIER.

1685-1766.

cat. no. 64.



## DAVID TENIERS

FLEMISH SCHOOL

1610-1690

1.350 —

*Dunyea Potter*

Teniers was born in Antwerp. He was pupil of his father, the intimate friend of Rubens, and the husband of the daughter of Jan Breughel. His life was spent in Flanders, principally in Antwerp and Brussels, where his pictures, especially scenes from peasant life, won great admiration. His works are found in all the principal galleries and collections of Europe, and the masterly quality of his handling and color harmonies have been recognized for over two centuries.

## THE PRODIGAL SON

The prodigal son is seated on the left in an attitude of melancholy, with his water gourd at his elbow, his dog curled up in front, pigs, sheep and cows occupying the rest of the foreground. Cleverly are his loneliness and menial condition suggested by the contrasted scene in the rear. While he has to watch the flocks the masters—a lot of peasants—are carousing under an arbor before an inn. The hostess is bringing them food and drink. Off to the right is a typical Dutch village with figures; and in the rear a church with central tower and transepts. This is a well-painted village scene which at first might easily be taken for a mere bit of realism. It is, however, Biblical. The naïveté is charming.

Especially fine is the distant group of boors, each figure individual and natural. A noble example of this distinguished master.

*Signed, lower left, D. TENIERS.*

*On canvas; height, 25½ inches; width, 32½ inches.*

1,550 —

## JOHN CONSTABLE

ENGLISH SCHOOL

1776-1837

*E. O'Reilly, Agent*

Constable, who is by many considered the greatest landscape painter of the English School, very rarely painted a portrait; yet the quality of these rare portraits is so exceptionally fine that it must be regretted that he did not devote himself more frequently to this branch of art.

## DANIEL MENDOZA

Rare indeed are portraits from the brush of a man whose fame is solidly based on landscape, yet here is a portrait, and a stunning one, by the Englishman whose views of Surrey and Kent were hardly less influential than the landscapes by the old Dutch masters in forming the "Barbizon" School of landscape in France.

Mendoza belonged to the prize ring, when the pugilistic ring was patronized by the first gentlemen of the realm. Their favorites naturally aspired in a social way. Here is a pugilist of mark "disguised as a gentleman" in the blue cloth and gold buttons, the high white stock and ruffled shirt of the early nineteenth century. Observe the easy way in which the clouds are painted, and the firm and masterly modeling of the face, which suggests the scowl of a leader in fisticuffs.

*On canvas; height, 28½ inches; width, 25½ inches.*





PALMA GIOVINE.  
1544 -1628.

cat. no. 67.



## JACOPO PALMA (IL GIOVINE) 1.900 —

ITALIAN SCHOOL

1544-1628

*Laurance agt*

Palma Giovine, born in Venice, was the grandnephew of Palma Vecchio, and in some degree continued the splendid traditions of his uncle. His talent developed early, as is proved by the fact that at fifteen the Duke of Urbino took him to Rome for art study. Most of his life was spent in Venice, where for a time he worked with Tintoretto and Paul Veronese. Fine examples of his work are found in the museums of Venice, Dresden, Munich, and Vienna.

## VIOLANTE PALMA

Blue eyes and blonde hair colored by nature, not through art, seem out of place in Italy, but the Venetian territory is full of red and light-haired Gauls, and the city of Venice has a strong infusion of Slavonic blood. Here is a young woman belonging to the Palma family. With her left she has begun to unfasten a necklace of pearls which falls over the back of her hand. Her dark green cloth gown, cut low in the neck, is gorgeously reinforced with cloth of gold. In the left upper corner is a painting of Mary Magdalene doing penance in the desert. The gesture and the loosened necklace of pearls may refer to some vow made by the fair sitter to bestow charity on the poor.

Sweet and ingenuous expression, noble features and fine eyes.

The painting has also been interpreted as signifying "Vanity and Repentance."

*On canvas; height, 37 inches; width, 29½ inches.*

1.350 — ADRIAAN VAN DE VELDE

*E. O'Reilly*

DUTCH SCHOOL

1639-1672

Van de Velde, the son of the marine painter Willem Van de Velde, the elder, first received instruction from his father; but his taste inclining more to landscape, he entered the studio of Wynants, and afterwards studied figure painting under Philips Wouwerman. He excelled in landscapes with animals. This painter is greatly esteemed by lovers of the Dutch School.

## THE OLD BROKEN BRIDGE

An interesting scene is this ancient bridge with one whole span carried away by a freshet or by the necessities of war. The old tower is a wayside inn, and the traveler whose white horse has been led to drink in the stream is taking wine with the landlady. Cattle, horses and figures are excellently wrought; they come in well and are needed. But they are not the essential thing.

What makes this a thing of beauty is the landscape—grave, beautiful, even melancholy. The clouds are wonderfully fine. A mellowness floods the whole, and gives the undertone to a poetical landscape of great dignity and charm.

*Signed, on bridge in center, A. VAN DE VELDE.*

*On canvas; height, 31 inches; width, 49 inches.*

*Collection: MR. HUMPHREY WARD.*



ADRIAAN VAN DE VELDE.

1639-1672.

*Cat. no. 68.*





## GONZALEZ COQUES

140 —

FLEMISH SCHOOL

1618-1684

*S. Naylor*

Coques, or Cocx, was born in Antwerp, where he became a master of the Guild of St. Luke, and afterward its Dean. "He painted portraits of a small size, and endeavored to give them the correctness and simple character of nature which we admire in the portraits of Van Dyck. His success was equal to his merit. His groups of family portraits were esteemed superior to those of every artist of his time—Van Dyck alone excepted. Although his heads rarely exceed the length of an inch and a half, they have all the breadth, freedom of touch, and animated character of the portraits of Van Dyck. Hence he is sometimes called the 'Little Van Dyck.' In regarding his pictures we lose sight of the small scale on which they are drawn, and they assume the size of life." His compositions are relatively few in number. Good examples are found in the Dresden Gallery, National Gallery, and Buckingham Palace collection.

## THE SOMALLINI FAMILY

A family group of nobles proud of their warlike achievements, for the father, on the left, wears armour and holds a shattered spear, while the little boy beside the seated mother has a miniature sword by his side. The young man behind also holds a big basket-hilted sword. The two men appear to be brothers. Charming is the little girl on the right in her long womanish gown, ruff, and rose in her auburn hair. Even the lapdog is not forgotten. All the faces are serious and determined, with close-set lips.

Curious and striking domestic picture.

*On canvas; 25 inches square.*

510 — JEAN B. SIMEON CHARDIN

FRENCH SCHOOL

1699-1779

*J. Kauffman*

Chardin, born in Paris, was a pupil of Coypel. He first devoted himself to pictures of still life, which have the quality of the old Dutch masters. Not until near his fortieth year did Chardin take up figure painting. "His works are remarkable for truth, simplicity, and neatness of finish."

PORTRAIT OF A LADY

A difficult color scheme of blue, black, and white. A married woman in the out-of-doors dress of France in the second half of the eighteenth century. The muff is not worn for warmth, but as a fashion of the day. The dark-blue figured dress of dark-blue cloth has a cloak hanging from the shoulders. Wide sleeves with lace cuffs made equally generous, and a black silk scarf going round the lace fingered cap and loosely knotted below the chin.

This scarf frames the still pretty and youthful face with some coquetry, and gives a peculiar charm to the lady, who otherwise appears to be a very sober and discreet person.

Excellent modeling of eye sockets and mouth, which latter is slightly set in a firm expression not belied by the clear, intelligent gaze.

*On canvas; height, 31½ inches; width, 25 inches.*

*Collection: J. COUDERC, Paris.*



THE PRODIGAL SON.  
DAVID TENIERS.  
1610 - 1690.

*cat. no. 68.*





JOHN ZOFFANY

180 —

ENGLISH SCHOOL

1735-1810

*J. M. Newborg.*

Zoffany's real name was Zauffely. Born in Bavaria, where his father was an architect, he is said to have run away to Rome at the age of thirteen, where he remained about twelve years. He returned to Germany, and then went to England at the age of twenty-five. First meeting with little encouragement, he soon began to acquire fame by his portraits, which are admired for their truth and vivacity of expression. He painted a group of the royal family and of other notables. He went to India, where he acquired a fortune. His works are steadily gaining in value.

## CAPTAIN MONEY, THE AERONAUT

A careful and thorough bit of work which recalls in its landscapes the earlier Dutch masters, and in the figure of Captain Money the early work of Gainsborough, except that it is much clearer brushed and harder.

A rather original way this is for a portrait. Captain Money is a lover of literature and of nature. Like Izaak Walton, he takes his book to the brookside. But he is an elegant fellow, very neatly dressed, and too much of a city man to seem very thoroughly in keeping with the rustic scene.

Observe the cathedral in the distance and the conscientious drawing of the weeds in the foreground.

CAPTAIN JOHN MONEY *was of Trowse Hall, Norwich, England.*

*On canvas, height, 26 inches; width, 23 inches.*

220 — ALONZO SANCHEZ COELLO

SPANISH SCHOOL

1518-1590

*E. O'Reilly 694*

Alonzo Sanchez must not be confounded with Claudio Coello, who was born a hundred years later. In 1541 Coello resided in Madrid, where he became intimate with Antonio Moro. He painted the portraits of the royal families of Portugal and Spain, and of many of the dukes, popes, and cardinals of his time.

PORTRAIT OF A LADY RESEMBLING MARY QUEEN OF SCOTS

A rich and solid brushwork having fine color tones in background, hair, color, and jewelry gives this portrait of a young noble lady all the charm of a masterpiece. A strong living look marks the countenance. But a historical connection is suggested through the singular likeness to the pictures of Mary Queen of Scots.

Thus this young princess may have looked before she went to Scotland. She has a high forehead, small French features, large eye sockets, full but not sensuous lips, a well-shaped small chin.

The black velvet toque she wears has very sober decorations. Her earrings are of pearls forming a stag lying down. On a chain round her neck is a medal with unrecognizable inscription or relief.

*On panel; height, 21½ inches; width, 17½ inches.*



DANIEL MENDOZA.  
JOHN CONSTABLE.  
1776 - 1837.

*Cent. no - 66.*



No. 73

LEANDRO DA PONTE BASSANO

120—

ITALIAN SCHOOL

1555-1623

*F. H. Keble*

Leandro, one of the several artist-sons and pupils of Jacopo da Ponte, was born in Bassano. He was famed chiefly by his portraits. The Doge Grimani made him a Knight of the Order of St. Mark. The latter part of his life was spent in great state and luxury in Venice.

### THE DUKE OF VISCONTI

Portrait of a member of the Visconti family as we see by the coat of arms, a serpent holding a child in his mouth—and by a letter the gentleman has in his right hand, which is addressed “Visconti.”

Visconti is very soberly clad in a dark cloth with relief decorations in black embroidery, small round gold buttons, and on the sleeves flowrets and sprigs in gold embroidery. His gloves are in his left. Simple ruffles, cuffs and collar.

Strong Italian type of face, such as one sees to-day and also finds painted on the walls in Etruscan tombs. Handsome, masculine, thoughtful. The painting is straightforward and suited to the subject. A remarkable man painted with perfect ease.

*On canvas; height, 35½ inches; width, 27½ inches.*

*Collection: A. MELLI, Florence.*



D. A. C. DELGADO

SEVENTEENTH CENTURY

180 —  
L. A. Lanthier,

A certain Delgado, who lived at the close of the seventeenth century, is noted as a Spanish painter. He is called Juan Delgado. Whether he is the same as the painter of this example it is difficult to determine. The character of the picture and the age of the painter definitely establish it as seventeenth-century work.

## SPANISH PRINCESS

Curious old-fashioned garb of a small child of five years. The little girl has a ring on her finger, a bell fastened to a stick to amuse her with its noise; a green parroquet with a string to its leg sits on the table. The bow on her right shoulder is fastened with a jeweled pin having the likeness of a saint painted in miniature; the other shoulder shows a big carbuncle with heavily jeweled pendant. From her waist hang various objects by gold cords—a miniature set with cabochon garnets, a gold ring, an animal's paw with sharp claws with gold handle, a rattle, two teething sticks of crystal and coral, an apple-shaped box (perhaps the hunting case of a watch), a jeweled picture of a saint, etc. If these adjuncts are curious, what may be said of the dress? It is cut low neck like a ball dress and almost covered with lace.

Strange old-wise expression, short dark hair, infantile pose. Most attractive by reason of its quaintness.

*Signed, lower right, D. ANT<sup>o</sup>. CAYETANO DELGADO.*

*On canvas; height, 48½ inches; width, 33½ inches.*





### Caveat Emptor.

A year ago Mr. LOUIS EHRRICH, a known picture-dealer and "expert," had a sale of "Old Masters" in this city. It differed from ordinary transactions of the kind inasmuch as it was purely benevolent, for the avowed purpose of the seller was "to use the proceeds for the purchase of pictures abroad, thus increasing the number of genuine 'Old Masters' in the United States, and thereby directly adding to the art-wealth of the country." For a twelvemonth Mr. EHRRICH has labored indefatigably in the interests of high art, and to-night the country will pay off its debt at the Waldorf-Astoria.

The coming sale has perhaps been sufficiently advertised already by some of our neighbors. If they have fallen at all short in laudatory exclamations it is for no other reason than because they spent all their adjectives a year ago when Mr. EHRRICH generously offered to pay up provided any buyer of his wonderful Old Masters contrived to prove that his purchase was not "worthy of the artist to whom it was attributed." This year Mr. EHRRICH is even more lavish in his promises, for he engages to make good whenever "any expert of standing" denies his attributions.

We cannot sufficiently admire the quixotism of the incomparable Mr. EHRRICH. Yet we think it proper to caution him against the enthusiasm of those warm-hearted critics who accept and applaud his guarantee without any consideration of the enormous risk he runs in his disinterested devotion to the public. Is it not a little hard that a kindly and simple-minded man should be allowed to expose himself to no end of trouble and anxiety when the least degree of ordinary caution might save him? Is it not a little unkind in those who know, that they should allow him to put up so many questionable canvases, when the warning might as well be given before the sale as after it? It is true that a number are perfectly sound, nor is it likely that they will ever be disputed by an "expert of standing." They are for the most part unimportant and not worth disputing. But what of the "important" examples? What of the male portrait that calls itself HOGARTH? What of the remarkable thing attributed to CHARDIN? What of the canvas attributed to PATER, and so obviously inferior to the engraving under it? What of the much-advertised portraits "by NATTIER"? Mr. EHRRICH observes naively that his Nattiers have both been indorsed by leading "experts" — "one of them an expert of the Hôtel Drouot." We suppose he means an "expert" who presided at some sale there. Is there no one to tell him that the records of that venerable institution are

far from stainless? The pictures themselves should alone be sufficient to show it.

We have very little sympathy with buyers who expect to pick up important pictures for a trifle. They generally deserve what they get.

### THE EHRRICH PICTURE SALE.

**Seventy-four Paintings Go Under the Hammer for a Total of \$63,635.**

The much advertised sale of "Old Masters" from the Ehrich Galleries was held in the grand ballroom of the Waldorf before a large, but unenthusiastic audience last night. Prices were low in spite of the guarantee printed in the front of each catalogue. A bare baker's dozen of the seventy-four pictures offered brought \$1,000 or over, and several reputed to be by famous artists brought startlingly low prices.

A picture catalogued as a portrait of Alexander Pope by Hogarth, for instance, brought only \$475—very low for an original and a fair price for a copy only. But perhaps the most surprising sale of the evening was that of "The Duke of Parma," by "Marietta Robusti Tizoretto," which brought \$400.

The highest price of the evening was \$8,000, announced as paid for a picture catalogued as "La Duchesse de Chateauroux et La Comtesse de Flavacourt." The total for the seventy-four pictures sold was announced as \$63,635.

Sales above \$1,000 follow:

John Philpot Curran, Sir Henry Raeburn;	
John W. Crimmins.....	\$1050
Nell Gwynne Taking Music Lessons, Sir	
Peter Lely; O'Reilly, agent.....	1,450
The Lock, John Constable; F. Nella, agent..	6,200
La Duchesse de Chateauroux, Jean Marc	
Nattier; D. M. Coffin.....	3,800
Mrs. Sarah Siddons, Sir William Beechey;	
O'Reilly, agent.....	1,200
An Italian Princess, Angiolo Alloni Bronzino;	
O'Reilly, agent.....	2,000
Girl at the Well, John Ople; J. D. Crimmins..	1,050
A Spanish Grandee, Juan B. M. Del Mazo;	
O'Reilly, agent.....	1,400
Elizabeth, Countess of Berkeley, Sir Joshua	
Reynolds; Duryea & Potter.....	2,350
Chateau de Cleves, Jan Wynants; J. James..	1,750
Miss Elizabeth Moore, John Hoppner; F. A.	
Chapman.....	1,700
Professor Donald Stewart, Sir Henry Raeburn;	
John Thomas.....	1,450
La Duchesse de Chateauroux et La Comtesse	
de Flavacourt, Jean Marc Nattier; Samuel	
Untermeyer.....	8,000
The Prodigal Son, David Teniers; Duryea &	
Potter.....	1,350
Daniel Mendoza, John Constable; O'Reilly,	
agent.....	1,550
Violante Palma, Jacopo Palma (il Giovane);	
John Lawrence, agent.....	1,900
The Old Broken Bridge, Adriaan van de	
Velde; O'Reilly, agent.....	1,350





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